McGill Daily
Thursday, November 17, 1977 Volume 67, No. 48 3 Cents

AT U OF M:

MARCH AGAINST SCABS

by Jennifer Robinson and Gillian Taylor

One hundred people marched yesterday at U of Montreal to support 14 Computer Centre technicians locked out since October 17 and to protest the university administration's alleged use of scab labour during the conflict.

According to the CSN union regrouping secretaries, keypunch operators and technicians, the administration has used heavily guarded scab labour since November 11.

The administration refuted these claims in a statement issued yesterday. "Since the beginning of the Computer Centre conflict, the U of M administration has never resorted to scabs or bouncers".

André Archambault, Vice-principal academic and Roger Larose, Vice-principal administration admitted that the Computer Centre has been open since November 14 but maintained that only regular staff and professionals were working.

The major points of conflict are salary, sexual discrimination against women, and work manuals, often in English whereas the union demands they be in French, fire security, and high noise and temperature in the Computer rooms.

The administration claims that their offer to the Computer Centre employees is equivalent to working conditions of other unionized university employees. Union leaders and administration representatives will meet on Friday to negotiate further.

The National Union of University of Montreal Employees, regrouping 35 Computer Centre workers, received accreditation in June 1976 and has been negotiating a work contract ever since. The union maintains that "the administration, instead of negotiating seriously during the strike, has tried everything possible to break the union, force employees to give up their demands and has even attempted to force employees to give up certain acquired rights".

The Computer Centre strike has meant a standstill in the university students' boycott of tuition fees protesting the administration's new ruling that tuition fees must be paid before October 25. The administration extended the deadline for a week but as it stands now, because the accounting is handled by the Computer Centre, no one has any idea of how many students are actually boycotting their fees.

The administration has claimed that 90% of the students have paid this year's tuition fees but student leaders have stated that recent surveys show 60% of the students are boycotting. Students are demanding that payment of tuition regulations remain the same as last year - tuition fees had to be paid before the end of the academic year.



Today at 2 on lower campus, weather permitting, the yet undefeated Daily Dialectics will encounter the formations of the Plumber's Pot for an historical game of touch football. All are invited to witness the event.

Council:

Film Society to be edited

by Ellen McKeough

Council decided last evening that the Film Society should submit a revised budget to the Joint Management Committee (JMC) meeting on December 1. Council also requested a statement of the Society's "objectives" for the second semester.

As well, the Film Society is not to make any further expenditures or commitments without the approval of the JMC.

The Film Society, a functional group, was budgeted at the beginning of term for a year's deficit of $4,700. However, StudSoc Treasurer Phil Gertler estimates that, to date, the Film Society had lost $3,700. That figure includes losses from the poor sales of series tickets.

StudSoc maintains that the Film Society should not try to compete with repertory theatres, such as Cinema V. Instead, it should show a more specialized type of film, as an analysis of the Film Society's revenues indicates that the big losers for the Film Society have been the large commercial films.

Because of commitments already made, the Film Society cannot change its programme of the first term. It has voluntarily cut $2,000 from the budget, but, according to Gertler, the compensation resulting from that cut has already been used up.

One member of the Council suggested that the Film Society "not operate at all next semester," and concentrate on a complete overhaul of its objectives. Ron Lerman, StudSoc Executive Director, agreed that the onus was on the Film Society to come up with a proposal, but felt that "if we stop them cold, they might pack it in."

The Liquor Policy currently being drafted by Students' Society was introduced to Council. Aimed at eliminating the purchase and consumption of beer on campus without a permit, it is also to cut out exclusivity, which enables certain faculties to deal with only one brewery in return for fringe benefits.

Exclusivity is in violation of the Federal Consumers Act, which specifies that at least two breweries' products must be available at any mass public event.

The proposed Liquor Policy would make it necessary for all faculties to purchase beer from the Student Union, and the Union would allocate beer for each event according to present market share or on an equal basis from each brewery.

The breweries will be required to pay a certain fee to the Student Union, which would then distribute the

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Church oppresses gays

by Mike Geisterfer

Sexism is still very real in the church according to members of the gay community. Speaking at a panel discussion on campus, Rev. Joanne Monti, pastor of Metropolitan community church said that to be not only female, but lesbian, is like "being a black Jew in a white Protestant community" in the eyes of the church.

Monti, pastor of a gay-oriented fellowship, maintained that for too long the Church has regarded homosexuality as a "disease-ridden minority."

Members of the gay community went on to criticize the church for being the "major source of oppression against homosexuals."

While admitting that the majority of Roman Catholics view homosexuality as "wicked, perverse, unnatural and repulsive," Dr. Gregory Baum of McGill's Faculty of Religious Studies declined to clearly define the sources of homosexual persecution.

Speaking on behalf of the gay community, Bruce Garside, social worker for Gay Social Services, maintained that the traditional orthodox forces of the church seem "to have a unanimity in their condemnation of the gay community."

Garside cited incidents within the church itself, where members of the clergy, grappling with their own sexuality, would "severely castigate" their gay parishioners in frustration, only to "proposition them two months later."

It is the Church, claims Garside, that is the root of much of "the isolation and rejection" felt by many homosexuals. The Church has not been content to keep their values to themselves. It insists on forcing them on others." He added that as a result many homosexuals are unable to reconcile their sexuality with their Christianity, forcing many to "opt out of the religious scene altogether."

Rev. Joanne Monti maintained that the gay community has, "through its love, proven their humanity." She sees the gay community as a vital part of the "mosaic of humanity... a part of the distinctiveness God has created."

"It's just about time," she concluded, "That the church started acting in love."

Council...

continued from page 1

money to the various faculties.

Engineering Undergraduate Society (EUS) President Dave Simpson criticized the proposals because of the lack of input the Faculty Clubs had put into their drafting. According to Simpson, the EUS is the second largest consumer of beer on campus, and would have liked to take part in the preliminary work. In referring to the proposals, Simpson feels that "All of this is now being pulled on us." StudSoc President Terry Reed stated that the Faculties and Clubs would be able to give input when negotiations with the breweries begin.

The EUS currently has an Exclusivity Contract with O'Keefe breweries, and feels it has quite a bit at stake. Reed feels that the EUS would lose no fringe benefits; in fact, it stands to gain more, because all the breweries would start "on an equal base" and a brewery would have to offer more to gain an advantage.

Simpson also objects to the principle behind the Liquor Policy, which he sees as StudSoc's "forcing of faculties to do things." He maintains the Liquor Policy is "bad policy" because it "sets a dangerous precedent".

In response, one councillor stated that the Students' Council is "not out to take on the faculties, we're doing what's best for the University." He said that the "good judgement" of the councillors would act as a restraint on the Students' Society.

VP University Affairs Neil Weiner introduced a motion to change the manner in which the Students' Society Constitution could be amended. The motion, which was passed, calls for the Students' Society to solicit briefs on constitutional reform from the student body, and that three councillors study the briefs and recommend specific changes to the constitution.

At present, the constitution can only be amended by a three-fourths majority of the full Council voting on a motion that would have received a simple majority in a referendum. Weiner expressed his hope that "members of council would make proposals," as they are familiar with the Constitution.

The Constitution of the Rassemblement du Parti Québécois à McGill was approved, giving the group official recognition by the Students' Society. This recognition enables them to use space free of charge in the Union Building. RPQM President Randall Richmond feels the recognition will help us in terms of credibility." Richmond termed the existence of political groups on campus as "a healthy thing." He looks forward to the formation of other campus groups, such as Decision Canada.

A pre-Christmas Craft Sale in the Union Ballroom was approved in principle, as was the establishment of a used textbook sale for early in second term.

The Nominating Committee was mandated to appoint some students to work with the Winter Carnival, and a resolution of appreciation to Bill Burnett, Union Building Manager for 18 years, was passed unanimously.

Today

Men's fraternities:
Tonight is Fun' Raisin' Night at Sigma Chi, 3581 University St. at 7:30 pm. Come and join us in the fun and games for charity. Free admission. All welcome.

Faculty of Music free concerts:
Pollack Concert Hall, 8:30 pm. Kendall Taylor, piano. Lecture Recital: "The Fugue in Keyboard Music". Works by Bach, Beethoven, Franck.

Anthropology Film Series:
The Anthropology Student Association presents the film "The Lost World of the Maya" at noon in Leacock 116. Everyone is welcome; bring a lunch. Tequila is also appropriate.

Economics students:
Professor Fenichel is giving an informal seminar today entitled "Canadian Aid and Third World Food Production" in room L 411 at noon. Everyone is welcome. Bring your lunch.

Savoy Society:
Rehearsals tonight at 7:30 and 9:00 in room 302. 392-8983.

McGill Film Society:
Greta Garbo starring in QUEEN

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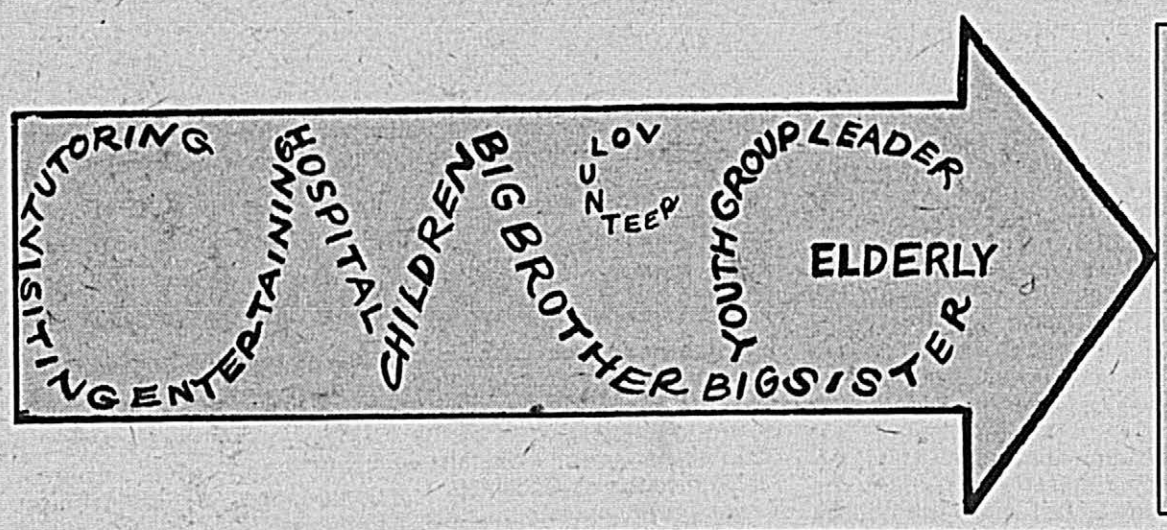


Emil Fackenheim
Prof. of Philosophy, University of Toronto

The Zionist Reality in an Epoch-Making Era: Emancipation-Holocaust-Israel

McGill University Thursday, November 17,
7 pm Stewart Building Rm. S1/3

McGill Student Zionists



Community McGill

VOLUNTEER PROGRAM

location:
union building
room 408
tel: 392-8937

CORRECTION

Because of a conflict, **Professor Weldon's lecture** entitled **"Utopian Economics: Where the Serious Questions Are"** will **NOT** be held on **Friday November 18.** It will be re-scheduled.



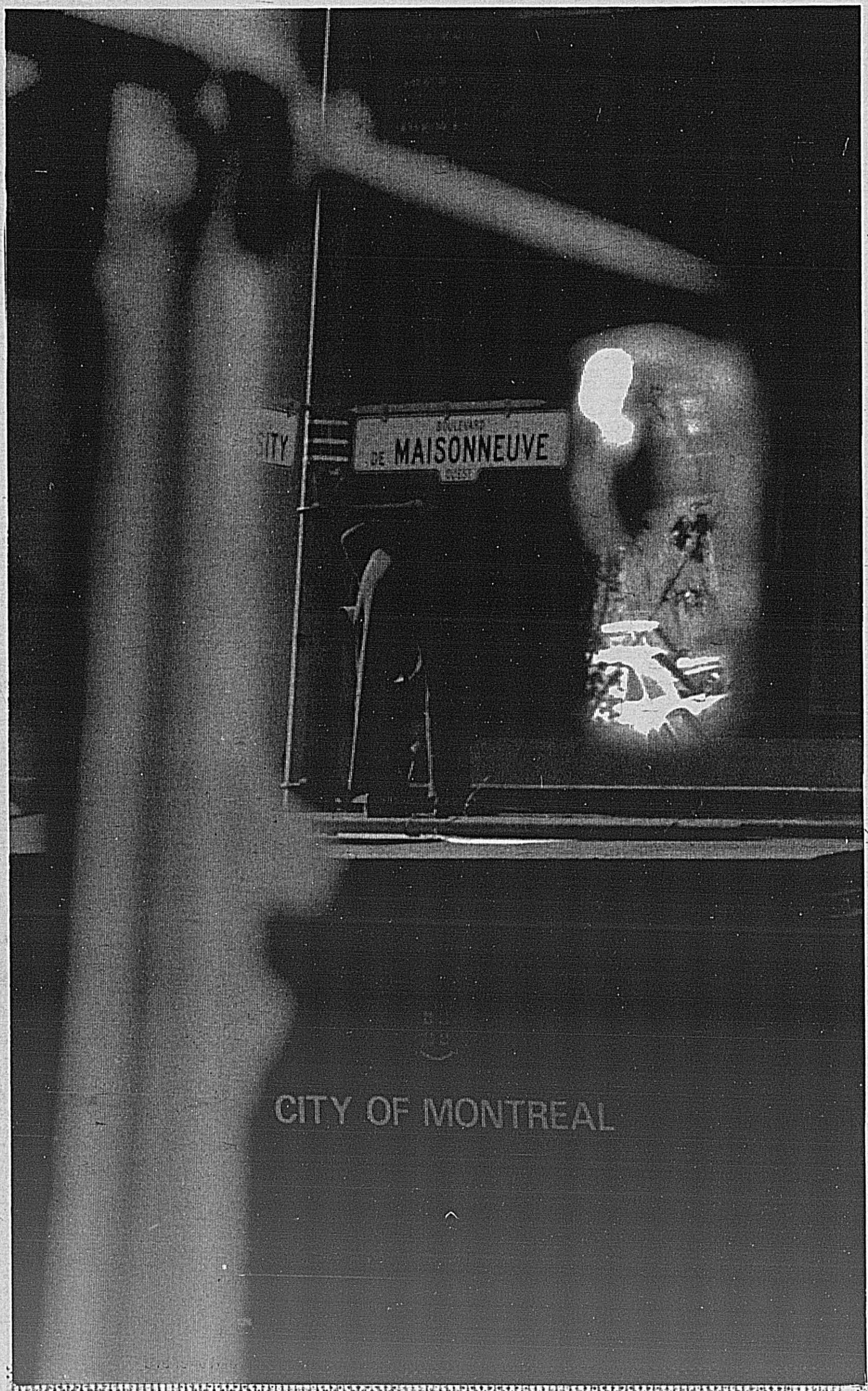
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The Weekly

Mike Geisterfer

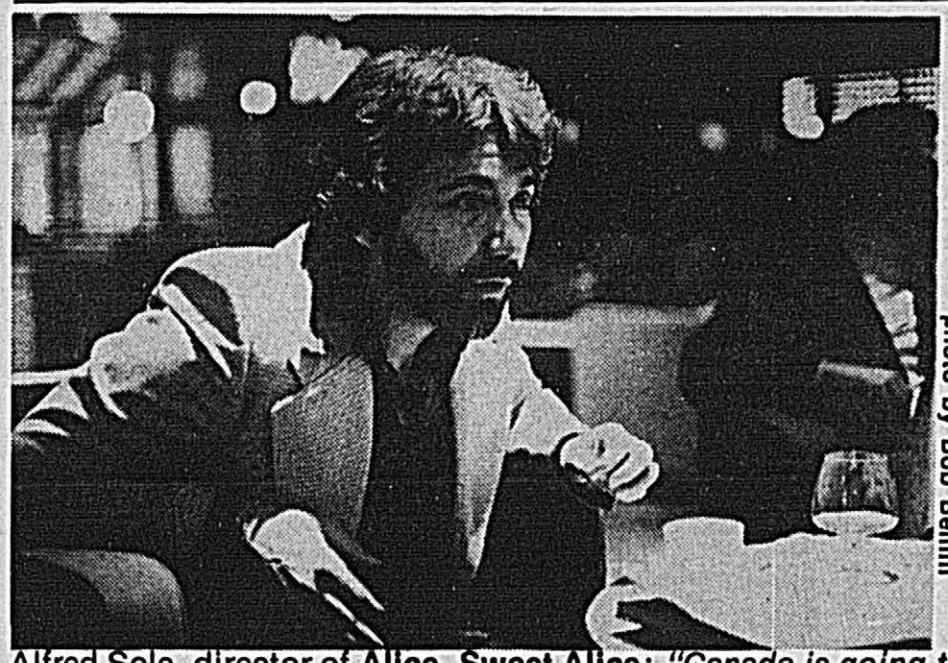


photo by Bob Bellini

Alfred Sole, director of **Alice, Sweet Alice**: *"Canada is going to be the world centre for the film industry."*

The Sole Behind *Sweet Alice*

by Kerric Harvey

Alice, Sweet Alice,. opening on Friday, November 18, at Decarie Square, is a well-knit horror flick that takes up where The Exorcist left off.

The movie opens with a focus on possession—the diabolic carryings-on of Alice, twelve-year-old girl struggling with not-quite-conventional sibling rivalry. The movie gets rolling with the murder of Alice's younger sister, Karen, as she approaches her First Holy Communion. Things become both increasingly clearer, and increasingly complicated as we are—step by step—introduced to the various members of the family. Apparently relations are strained and there is more to family life than meets the eye. As the film continues, there is lots of knife-waving, some really neat tricks with yellow rain coats and Halloween masks, and much blood-letting before the film reaches its surprise ending.

Speaking with Sole

It is four o'clock on one of those grey Montreal days when the sky matches the incomparable cement architecture of McGill. Afred Sole, director of **Deep Sleep, American Soap**, and now, **Communion** (known here as **Alice Sweet Alice**) sits in the lobby bar of **La Cité** and talks about what once happened to him in Paterson, New Jersey.

Sole: "My first film was **Deep Sleep**, a satire on X-rated movies. The problem was that I shot it in my hometown in New Jersey, which is very political, and the Passaic County prosecutor there needed some kind of 'big apple' to make his career. I was it. They charged me with private lewdness, conspiracy to commit fornication, and carnal indecency.

The thing is, there was really nothing else going on in the world that week, so all the New York City papers picked up on the story. It was on the Six-o'clock News :every night—great publicity for the film, but it began to make the prosecutor look ridiculous.

The film was stolen from a New Jersey theatre, where it was outselling **The Poseidon Adventure.** It turned up two weeks later in Oklahoma City. As soon as it hit the screen, FBI agents grabbed it and charged me with transporting obscene material across state lines. The whole thing was a set-up, to save the prosecutor's face. I ended up paying a $10,000 fine and being on probation for two years."

Richard K. Rosenburg is a successful New Jersey attorney-turned-film producer. He defended Sole during the Paterson crisis. Rosenburg's former calling is very useful to the film-producing partnership; Sole is a man not only of original talent, but also of controversial ideas.

Weekly: How did you meet your producer, Richard K. Rosenburg? You and he have such a great working relationship.

SOLE: He saved me from going to jail.

WEEKLY: How do you feel about censorship of the cinema?

SOLE: I'm against it.

An "extra-ordinary" director

Alfred Sole has been hailed as the American answer to Alfred Hitchcock. He makes suspense films, very good suspense films, and, like Hitchcock, his original training was in something other than the cinema. (Hitchcock was originally trained as an engineer).

WEEKLY: Your work has been compared to both Brian dePalma (director of **Obsession** and **Carrie**) and Hitchcock. How do you feel about that?

SOLE: I don't like being compared to dePalma because I don't like dePalma's work. Being compared to Hitchcock is a great compliment to me. I don't think I'm a Hitchcock by any means. I still have so much to learn.

WEEKLY: Do you feel that your training as an architect affects your style as a filmmaker? (Sole spent two years studying painting and architecture at the Academy of Fine Arts in Florence).

SOLE: Yes, I think so. Definitely. There's a heightened awareness of space, and this lends itself to how I use that space in a shot or a sequence. I think it shows up the most in my composition.

WEEKLY: What attracted you to this genre of film? Why horror flicks—the money?

SOLE: Partly that. You have to remember that in film, the name of the game is mostly money, not "Art". It's how much money you can make for whom. This is not to say that the "art film", or the little film-maker, isn't important; really, that's the basis for the whole industry. It's a definite Catch-22; they won't give you money until you make something good. But to really make something good you need money—although it can be done otherwise.

I chose this genre because it reaches the audience. You can draw them right into the film, and that's

continued on page five...

Tennessee to Montreal

by Ron Doyle

The man they call America's foremost living playwright was in Montreal recently to oversee a French production of his play **Outcry.**

Tennessee Williams, sipping red wine and oozing genteel Southern charm, told a captivated circle of admirers that he had no intention of fading from the limelight.

"Right now, I'm writing the second draft of a novel to be called **Close Two-Shot: The Kill.** I'm also working on a new play called **Finally at Dusk.** It's about a double-agent who's stranded on the South American seacoast," Williams explained in his thick New Orleans drawl.

Reflecting upon his varied and prolific career, Williams conceded that there is little he had not experienced.

"I've done everything except molest young children," he said. Other things I've never done...I've never gone fox hunting, or wanted to, never shot birds, never climbed Mount Everest...never been to Russia. I've been told I've a lot of money there but I'm afraid to go get it. I might not get out."

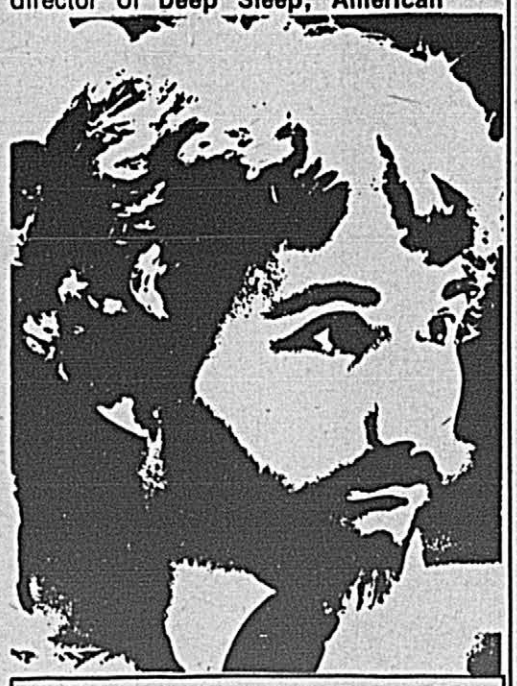
Williams has an answer to every question and an anecdote for every occasion. Discussing his plays, Williams stated his strongest character was Blanche DuBois, the tragic figure of **A Streetcar Named Desire.** "I was once asked," Williams related, "who Blanche was supposed to be, to which I responded, 'Someone once asked Flaubert, "Who is Madame Bovary?" And Flaubert replied, "Madame Bovary, c'est moi." '

Williams explained why he stuck to writing. "I tried to direct but I found it terribly tiring. My pulse went up to 120. But I may try again, if the conditions are right." Williams expressed dissatisfaction with the film version of many of his plays. He called the movie version of **Suddenly Last Summer** "too literal", although he enjoyed **A Streetcar Named Desire** and cites his favorites as **The Roman Spring of Mrs. Stone**, adapted from his novel.

In an interview with **The Weekly**, Williams insisted on chatting in his inimitable Southern Franglais. "I learned my French in American schools," he said in explanation. He also told off-colour stories about senile Mary Pickford and his mother, whom he calls the "bionic crone".

Williams, who often treats the subject of homosexuality in his plays and who spoke in his **Memoirs** of his own sexual experiences, is an ardent critic of gay prejudice, but expressed ignorance about recent Canadian gay activities: "The last thing I heard was that someone threw a banana cream pie in Anita Bryant's face. I thought that was lovely", he said laughing.

Williams now lives in Key West, Florida. He still spends part of the year in his beloved New Orleans which he says has always been "an inspiration."



"The waitress could be behind the bar there getting raped."



photo by Chris Pomiecko

Tennessee Williams: *"I've done everything except molest young children."*



Gershwin!: (left to right) Marcia Tratt, Elva Hanson, and Gayle Garfinkle

Gershwin!

by Frank Funaro

Musicompany is currently presenting **GERSHWIN!** a musical tribute to the great American songwriter of the 1920s and 30s. Like their previous production of **4 do 2**, which saluted the works of Kander and Ebb, the show is a tightly structured performance of about 50 songs, spanning all of Gershwin's major hits from the Broadway stage.

As performed by Marcia Tratt, Elva Hanson, Gayle Garfinkle, Gerry Hanson, Randy Davies, and David Mills, **GERSHWIN!** is a splendid evening of great songs performed with appropriate style and taste. The performers have ample opportunity to display the range of their talents. Spoofing the sophisticated radio shows of the 1940s from "high above you in New York City's Rainbow Room" they dazzle us with their stylized harmonics, snappy dialogue and witty renditions of commercial jingles for absurd products. Every detail of the scene, from the flashy clothing down the clinking of champagne glasses, works effectively in recreating the ambiance of the era.

The tongue-in-cheek version of "Girl Crazy" by the fictitious "Stony Creek Operatic Society" is also appealing. Flubbing lines, missing cues and otherwise seeming totally confused, the performers satirize those hopelessly amateurish productions that are a part of most of our lives at one time or another. Yet, when they sing their songs with vitality and assurance, it is clear we are watching professionals doing the real thing.

The selections from "Porgy and Bess", Gershwin's deeply moving folk opera, are the most impressive in the show. These are inspiring songs, and when put in the proper hands, overwhelm us with their sheer musicality and powerful lyrics. Elva Hanson, a woman who possesses a voice that is controlled and delicate, yet strong, dramatic and highly expressive, is awesome as she sings "My Man's Gone Now" and later a duet of the beautiful "Bess You is My Woman Now" with Gerry Hanson. These performances are indeed a powerful climax to a show whose real star, George Gershwin, contributed so much to American music in his short lifetime of 38 years. Musicompany must be commended for keeping his legacy alive and fresh for audiences to appreciate decades later. The show is running at the Centaur 2 to November 26 and one should call 288-1229 for further information.

New Life for Eve

by Gigi Rosenberg

One day in Montreal, Eva, an elderly woman, decides one morning to leave her husband and start a life of her own. So begins the play **Eve** which has recently opened at the Centaur Theatre and will be running through December 18th.

Eva has been married to Burt for the past 40 years, during which she has been nothing more than a nursemaid to Burt and his incessant ailments. Realizing that her whole life has been spent satisfying other people, Eva sets out in search of an independence that she has never before experienced.



Helen Hughes as Eva and Ian de Voy as Pat, in *Centaur's* production of *Eve*.

She begins her quest by moving from her comfortable apartment in NDG to a one room, roach-infested, basement apartment in a seedy neighbourhood of the city. Although she has left many of the comforts of home and must now live off her pension checks and cans of soup, Eva is determined to find in herself the vital human being that had been drained out of her through the past years. There is an inner energy that Eva possesses which makes one believe that, even though she is well into her sixties, she will succeed.

Eva's move is not an easy one. She is constantly hampered by her son Neil who insists that she must have become senile. Her husband, Burt does not adjust too easily to his wife's desertion, but for the first time in her life Eva is putting herself before anybody else.

During the course of Eva's search for herself, she meets another man. His name is Johnny and in a drunken stupor one night he stumbles into her apartment. Johnny turns out to be quite a unique character, a loud, forceful European who is very concerned with her health and well-being.

While Eva is obsessed with her belief that she is an old, haggard woman who is no longer attractive, Johnny finds her very attractive. His relationship with her is essential to Eva's realization of herself as a woman and as a person who is alive and able to make her own decisions.

The part of Eva is played by Helen Hughes, who possesses a vitality

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Sole...

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what I want to do.

WEEKLY: Then your attitude is that the audience shouldn't be aware of the camera?

SOLE: Exactly. I want total audience involvement, and suspense lends itself well to that. It's excellent for audience manipulation—they get so wrapped up in what's happening on the screen that they forget it's only a film.

Flashes and the Future

Alfred Sole is a non-stop man, prone to tapping fingers and speculative glances even while sitting through yet another interview. He takes his coffee with cognac on the side, although he doesn't drink cognac, because that's the only way they'll give it to him in the lobby bar. He never stops thinking.

WEEKLY: Where do you get the ideas for your films?

SOLE: Sometimes they come in flashes, sometimes they come when I work at thinking about them. There reaches a point where you just have to **act**; you can only think so far.

I got the idea for **Communion** while I was actually attending one. I'm not really trying to say anything *profound* about religion here; but I was watching all the beauty and whiteness and ceremony of a First Holy Communion—blood symbolism is a big part of that, too—when I got the idea about a possible contrast—here we are in one Catholic church, and there could be a murder going on in another one right down the street. I mean, here we are sitting here, and the waitress could be behind the bar there getting raped.

WEEKLY: Yes, the possibilities are immense. Are you able to incorporate all of these "awarenesses into your work? Is that why your film is so good?

SOLE: I don't think my film is a good film; I think it has its moments. I look at it and see all the flaws, all the glaring mistakes, all the things I **should** have done. I see all the things I'll do **next time...**

WEEKLY: What is your next film?

SOLE: Grey Rhapsody, another suspense film. It will be shot in London, and is being scripted by the same writers of **Communion**—myself and Rose Mary Ritvo.

WEEKLY: Are you ever scared?

SOLE: Yes. Yes, I am. Doing a film is such an incredible undertaking. You have to be so aware. *You're* telling everyone else what to do—actors, lighting, everything is your decision. Sometimes you make mistakes. But you learn as you go along.

Sole on...

ON SUBSIDY: I think that the movies should be free. If the U.S. government can afford to foot the bill for a war, they can afford to subsidize film-makers.

ON CRITICS: British critics are incredibly insightful. The problem with American critics is that they themselves are personalities, entertainers... this shouldn't be so...

ON CANADA:...Canada is going to be the world centre for the film industry. People don't invest in films because they're films; they invest in films to make money, and there are no more tax shelters left in the United States...

Whether or not Alfred Sole is, indeed, the American reply to Alfred Hitchcock, he is undoubtedly a brilliant and a talented man. He's smart—smart enough to sometimes be frightened of the unbelievable scope of the medium that he has chosen.

But he's also skilled; and talented enough to deal with that scope, and to make his uncertainty grow out into originality, instead of being self-complacent in cinematic stagnation. He is a realist, but he is also an artist.

The Producers



Chris Pomiecko

Bruce Stark

Stephen MacDougall

Gigi Rosenberg

Marilee Lindemann

Harvey Kader

La Scouine

In Print : *Bitter Book*

by Joan Yanofsky

Albert Laberge's only novel, **La Scouine** is receiving a lot of attention lately, chiefly because Fernand Nault has choreographed, for Les Grands Ballets Canadiens, a new ballet based on this book. Now the book is available in an English translation and is entitled "Bitter Bread."

Set in rural Quebec at the turn of the century, the novel centers around the Deschamps family who eke out a meagre existence, and highlights some of the relationships and squabbles between them and their neighbours. There is no plot. Instead, the novel is chronological progression of events: births, marriages, and deaths, and, in between, the mostly dreary day-to-day business of survival.

The narrative is baldly, uncomfortably realistic, rather like the bread that the Deschamps family consumes every day: "heavy as sand, sour and bitter to the taste." There are some dramatic moments, which have been descriptively recounted: "Deschamps ran behind the cart, tripping on the stones and frothing with helpless rage; he was black and blue, winded, bareheaded; his face was swollen and bloodied, his ribs, legs and back bruised." But other such moments have succumbed to the coldness of the rest of the novel: "lightning struck an apple tree next to the Deschamps' house...cutting it in two. Charlot broke his leg a week later when he fell from the roof of the shed he was repairing." Heavy-handed and slow-moving for the most part, the tone of the novel works well because of its suitability to its subject matter.

Some other elements of the novel are not so well handled. The book lacks focus and the constant shifting from the life of one character to another can be confusing as well as annoying. Just when we are at the point of relating to one of them, the scene changes abruptly. Furthermore, the characters, with the exception of the spiteful (and colourful) La Scouine, are very one-dimensional.

The English translation seems to flow smoothly for the most part, but becomes incongruous in some of the dialogue. "Ah! So this is how ya dig a ditch, ya lazy louts. I'll teach ya to work and faster than that" sounds more like the streets of New York than a farm in Quebec.

Incidentally, those who will be going to see **Les Grands Ballets Canadiens'** performance of **La Scouine** will find little resemblance between the book and the ballet. In terms of the sequence of events and portrayal of the characters, the two differ greatly. The sombre mood, however, has definitely been retained.



Sylvie Kinal-Chevalier and Dwight Shelton, in a scene from *Theme and Variations*, by Balanchine



The cast of *La Scouine*, as performed by *Les Grands Ballets Canadiens*

On Stage: *Better Ballet*

by Joan Yanofsky

Les Grands Ballets Canadiens opened their 20th anniversary season with a presentation of three short ballets, each different in mood and intent. Together, they comprise an interesting and diversified evening of dance.

The first work was George Balanchine's **Theme and Variations**, set to the music of Tchaikovsky. It recreates those classical ballets of last century which did not relate a story, but, rather were dance for the sake of dance. The intent was to reconcile the diverse elements of music, costume, décors and choreography into a harmonious, aesthetic unity. Balanchine has done just that. However, he is a 20th-century choreographer and an inventive one at that. As such, one could hardly expect a mere imitation of a balletic style that was common 100 years ago. Balanchine has retained the basic structure and costumes of the classical ballet, but has choreographed some bold new steps and intricate geometrical patterns of dancers weaving in and out of lines and circles. The ballet is itself a variation on a theme.

The **Grand Ballets** gave a technically competent, if uninspired performance. The work of the corps was clean and precise, but only the soloist Sylvia Kinal-Chevalier danced with a grace and musicality that brought the ballet to life for a few altogether too brief moments.

La Scouine, the second work, is based on the novel of the same name by Quebec author Albert Laberge. The choreographer, Fernand Nault, has transformed what the program notes present as a confused, soap-opera storyline, into a poignant danced portrayal of a girl's isolation within the rural community in which she lives. She is hated because she is a grim and unpleasant character and a spiteful gossip. When she genuinely tries to establish contact with other members of the community, her attempts are thwarted. One of the village boys asks her to dance with him, and she willingly accepts; just as they are about to begine dancing, another girl comes along and snatches the boy away.

Louise Doré was an excellent La Scouine. Her dancing and her facial expression were full of bitterness and spite, evoking only the audience's disdain for her, yet there were moments when she was a creature to be pitied. Other good performances were given by Harry Peterson and Michael Brown, in brief appearances as the two village idiots; and Lorne Toumine and Gwendolyn Murphy as La Scouine's parents.

The ballet as a whole had a suitably grim look about it. Fernand Toupin's set consisted of a pile of broken wood planks; the rest of the stage is left bare to depict the impoverished rural setting. The villagers' tattered clothes, designed by Michele Hamel and Georges Levesque, and Nicolas Cernovitch's lighting added immeasurably to the mood of despair. The score by Dominique Tremblay is written along the lines of Québec folksongs, and mixes lively and brooding rhythms with dissonant chords. It is haunting music, and fits the ballet perfectly.

The evening ended on a lighter note, with a performance of **Graduation Ball**, a frothy comedy choreographed by David Lichine to the music of Johann Strauss. The story concerns cadets from the Military Academy who have been invited to a ball at a local girls' boarding school. The dancers showed a fine comic sense in this ballet, and it was delightful to watch. But without a doubt, the stars of the show were Edward Hillyer and John Stanzel as the Headmistress and the general, respectively. Both are superb character dancers and were hilarious in their not-quite-so-amorous pas-de-deux.

in the GROOVE

by Ronnie Wigdor and Harvey Kader

Kansas—Point of Know Return [Epic]

It took a bit of time but **Kansas**, the little ol' band from some midwestern state has finally made it. Their previous album **Leftoverture** rode high on the charts for some time and gave them a much needed hit single. **Point of Know Return**, the sextet's fifth LP, finally produces the sound they've always sought, a fusion of progressive rock and the classical music of the Romantic Age. This synthesis exemplifies the individual influences on the musicians, which ranges from Wagner to the Beatles.

The title cut starts the record rolling with a fast rocker. Written by drummer Phil Ehart and violinist Robby Steinhardt (the rest of Kansas' material is by guitarist Steve Walsh and keyboard player Kerry Livgren) the tune seems to be the prime choice to take over where "Carry on Wayward Son" left off. The more sedate "Dust in the Wind" takes the listener by the hand on a journey of lyrical imagery.

Good juxtaposition of rock and classical music has usually come from the other side of the Atlantic. Finally an American group, playing in this style, but with a message all its own, is getting the credit it so rightly deserves.

Kansas, the band which paid its dues for so long, is finally reaping reward, and with a vengeance.

Barclay James Harvest—Gone to Earth [MCA]

Barclay James Harvest is consistent; unfortunately, they consistently go unnoticed. The four Britons have churned out album after album of solid material, yet their popularity seems limited to a small, rather fervent cult following. That proud coterie will be pleased to know that the group's new album once again meets the group's high standards.

For lack of a better description, the sound can be termed "electric contemporary folk." John Lee's vocals are quiet if not passive, so as not to overpower the often gentle melodic lines. Orchestral mellotron runs float over most of the nine pieces, and acoustic guitar creates a folky atmosphere.

The lyrics of the opening track "Hymn" have religious influences, and its haunting melody makes it a strong candidate for a single release.

"Poor Man's Moody Blues" bears such a strong resemblance to "Nights in White Satin" that strong controversy has ensued.

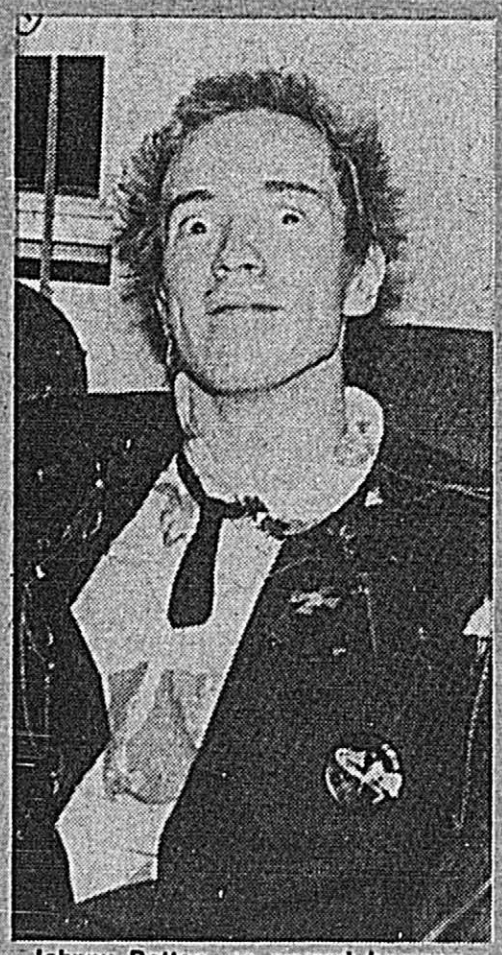
BJH has been playing for ten years without a single personnel change. Like **Gone To Earth**, that's a noteworthy achievement.

Sex Pistols

By now just about everyone should have heard of **Johnny Rotten and the Sex Pistols.** What with their banned-in-Britain-but-No. 1-anyway singles, on and off recording contracts, and general nastiness, they've made quite a name for themselves. Until recently, no approach has been made for the North American market, but with the release of their first album, **Never Mind the Bollocks, Here's the Sex Pistols,** every rabid music-lover can hear what's been driving British ministers round the bend.

The music represents Britain's finest and most awesome punk rock. It's loud, very loud and almost non-stop drive. The lyrics Johnny Rotten spews forth are often unintelligible, painfully so, and come at you with reckless abandon. Not unlike the effects of a cleverly wielded bludgeon, the songs leave you numb, raw. Included are the aforementioned singles, "God Save the Queen", "Anarchy in the U.K.", and "Pretty Vacant", all very powerful "songs", quite fascinating in their own right.

Surprisingly, the album is quite good musically, (relatively speaking of course). It may be simple, but the music's tight and well executed. If you like punk (and someone might) **(you bet your bollocks - Ed.)**, the album is a must, and if you're just an innocent bystander like me, then have a peek anyway. It's a fascinating album, a lot of fun, and quite a historical piece as well... Besides, the cover, resplendent in its shocking pinks, yellows and blues, is somewhat glorious and... well... different...



Johnny Rotten, so named because he never brushes his teeth, displays the charismatic smile which has attracted fans from everywhere, especially asylums.

Rowdy Rod Returns

by Stephen MacDougall

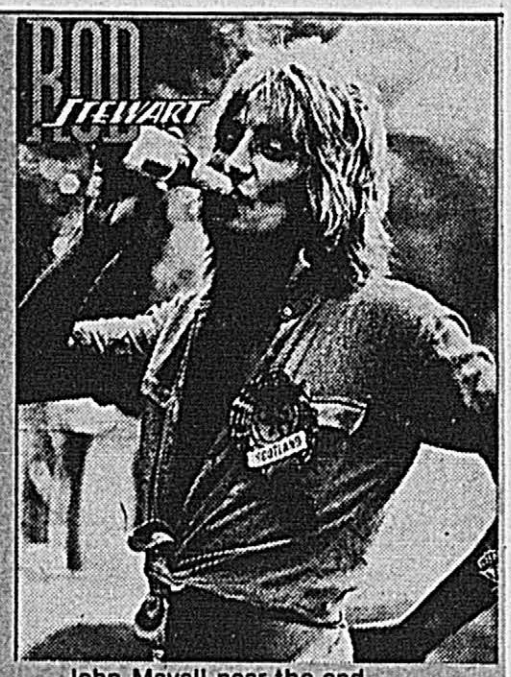
It has been said of Rod Stewart that he has worked with the most dedication and drive, producing his best material when under the pressure of hard times. The success of recent years has supposedly dulled the need and thus the will to produce finer material. This may be the case, but his brand new album **Footloose and Fancy Free** certainly seems to indicate otherwise. Although it lacks the presence of a truly powerhouse song, such as his last album, **A Night on the Town**, which featured "Tonight's the Night", far and away the best single of last year **(and we called it a "nouveau riche wet dream". Tch, tch - Ed.)**, it does boast an overall consistency, which has been lacking on his last few recordings.

The album opens with "Hot Legs", as fine a rocker as Rod has ever done. The guitar work of Jim Cregan, Gary Grainger and Billy Peek is spot on, crammed with energy. It's a real mover, and although the lyrics are a wee bit trite:

("You got legs right up to your neck. You're making me a physical wreck.")

it's still good to hear Rod let loose again.

"Born Loose", the only other real rocker on the album, ends side one. Although not quite as infectious as "Hot Legs", it does charm along with tremendous energy. A nice addition to the song is the harp playing of John Mayall near the end.



Aside from the slightly disco-ish flavour of "You're Insane", the rest of the album is laid back and mellow—all fine stuff, soft and sentimental.

Of particular interest on side two is a surprisingly well thought out, extended arrangement of the old Supremes hit "You Keep Me Hangin' On". On the song, there are some rather beautiful interludes from pianist John Jarvis. On the whole it is a remarkably fresh treatment and makes for a good lead-in for the next two cuts, especially the hypnotic drone of "You Got a Nerve".

All in all, this is a fine, solid album. The sound is smooth and tight, at times truly plaintive, at others hard as nails. Stewart's voice is in perfect form; his backing, very adequate... Welcome back, Rod.

Pollack Concerts

by Catherine Mann

The current abundance of musical offerings at McGill might appear to be an effort to fill the gap left by the Montréal Symphony strike. Actually, it is at this time of year that concert activity is always at its peak.

On November 11, the McGill Symphony Orchestra played an all Beethoven program. The **Egmont Overture**, full of mishaps, started the concert badly, **The Fourth Piano Concerto in G**, performed with soloist Janet Schmalfeldt revived the evening. This piece, one of the most difficult yet beautiful concertos written for piano, was performed with warmth and spirit. The ensemble in the **Eroica Symphony** pushed and pulled at the tempos, and despite occasions of fine playing, did not save the piece.

Tomorrow, the **Concert Choir** of McGill will premiere, under the direction of David Christiani, who is new to McGill this year. The program entitled **An Evening of Poetry in Song** will consist of works by, among others, Thompson, Britten and Brahms.

This Saturday night the **Wird Symphony**, a visiting group of good reputation will perform at Pollack Concert Hall, under the direction of Melvin Berman. Among the diverse program will be works of Wagner, Rossini and Copland.

Finally, a concert of chamber music for piano and woodwinds will be given at Pollack by a group consisting of wind players from McGill, assisted by Carl Uruhart, piano. The program will include some of the more substantial works for this instrumental combination, with works by Poulenc, Rossini, Beethoven, et alia.

More Poetry Sought

Starting tomorrow, submissions will be accepted for a new McGill literary venture. The publication will be a monthly issue, single-sheet, by and for McGill students, and the content will be poetry.

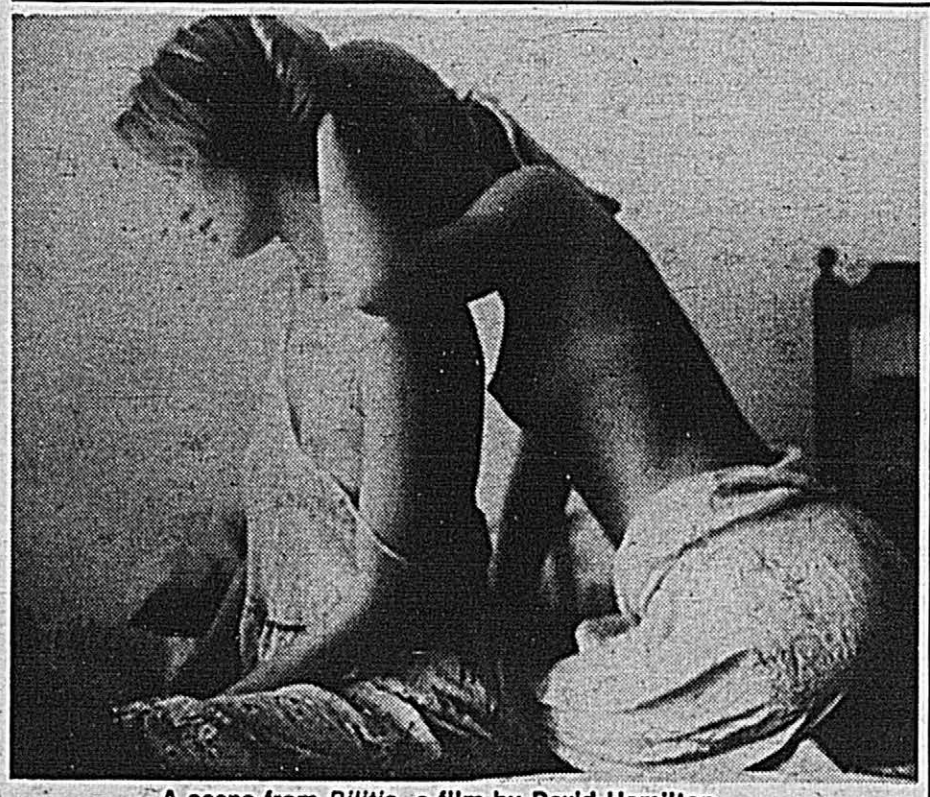
"We are a very low-key, easy-going project," says editor Kerric Harvey, "not all an intellectually-cliquish type of thing. We are looking for good poetry, but our primary function is to provide an outlet for the multitudes of college-life closet poets.

The monthly series (as of yet still untitled) is sponsored by the McGill Women's Union. It is a totally separate and distinct project from the anthology of women's poetry that is also being put out by the Union, under the editorship of Wendy Wachtel.

Poetry is sought from any and all McGill students, but especially from women students. Submissions should be sent to (or dropped off at): Kerric Harvey, University Women's Union, 3480 McTavish St.

All submissions should include a stamped, self-addressed envelope, and must be double-spaced on one side of standard size typing paper. There are no restrictions on length, form, or content, but brevity is recommended.

Anyone interested in helping in the actual printing, or in any other aspect of the mechanics of putting out an issue such as this, should contact Production Manager Debbi Shapiro, either by a note to the Union, or by calling 286-9111.



A scene from *Bilitis*, a film by David Hamilton

Bilitis: Study in Erotic Innocence

by Harvey Kader

Bilitis premiered last Friday at **Place du Canada** in English and at three other theatres in French. Directed by the legendary David Hamiliton, the film contains many brilliant glimpses into the emerging womanhood of Bilitis, lovingly played by Patti D'Arbanville.

David Hamiliton has long been acknowledged as a master of still photography. Thirteen years ago he purchased a Minolta equipped with a 50 mm lens. Not even knowing how to load the camera, he procedded to snap off two hundred photos on a single roll and never thought twice of it. Today, a Hamilton print sells for hundreds of dollars and there are numerous imitators trying to cash in on the cult following of the photographer.

Hamilton initially came to prominence working in Paris for the magazines **Elle** and **Printemps** and in London for **Queen.** His influence has come predominantly from Henry Wolf and Alexei Brodovitch. He regularly studies Esquire, McCall's and Bazaar. **Bilitis** has been compared to Hamilton's published books of still photos, such as **Dreams of Young Girls,** his first, and **Remembrances of Summer.**

The director's main purpose, not only in this film, but in his life as well, is to capture the vivacity of adolescent beauty. Says Hamiliton: "What I like is the awakening, the beauty of a brand new body. It isn't the end of virginity but the awakening of feminity." The secret of his success lies in the girls he chooses — very young and innocent.

The film's plot is minimal — a vehicle to portray the loveliness of D'Arbanville and Mona Kristensen. Bilitis' guardian for the summer, Melissa (Kristensen) takes the child to the Riviera with her husband Pierre, a brutish chauvinistic he-man. Up to this time, Bilitis has been in the company of girls like herself, young and innocent. The loneliness of school days leads to relationships between the girls. Lesbian affairs are portrayed as a natural, quite beautiful expression of adolescent passion. In this atmosphere, Bilitis grows accustomed to the tenderness of her female lovers.

After a few days with Melissa and Pierre, she becomes aware of the rape-like torture her guardian must endure for her husband's pleasure. Her hatred for Pierre is then transferred to all men. Up to this point, a young photographer, Lucas (Bernard Giraudeau) has been her companion. But when he makes advances to her in the woods, she associates Lucas with Pierre and instant distrust and hate manifest themselves.

The triangles and tangles which develop are at times amusing, but mostly silly. The strong point of the film is not dialogue or plot. The luxuriant scenery and unique artistry of the misty atmosphere are the movie's saving graces. The settings are as natural and beautiful as the girls.



David Hamilton

Although many try to imitate Hamilton's unique style, none have succeeded. The reason is primarily due to his extreme love for his work and his almost insane obsession with youth. He says: "Between a girl and a photo, I would choose the picture without hesitation. At least, the picture doesn't age."

Bilitis is worth seeing, if only for the technical excellence of Hamilton's photography. Patti D'Arbenville is well cast as the nymphet and Francis Lai's ethereal music adds a fine touch to Hamilton's images of youth and beauty.

Taxi Drives to Leacock

by Kerric Harvey

Take heart, McGill movie-goers, Robert deNiro is **not** by nature a well-dressed, wooden-headed marionette, as **The Last Tycoon** would have you believe. One the contrary, in the right hands, he is a vivid actor, capable of turning in a dramatically constructed autobiography rather than a mere performance. He needs only the right script and director, and Martin Scorcese is obviously just that proper director. Case in point— **Taxi Driver.**

Scorcese has worked with deNiro before; some of their more well-known collaborations are: **Mean Streets, Alice Doesn't Live Here Anymore,** and **New York, New York.**

The combined talents of these two men are devastating. It is not often that a film is capable of combining both individual-oriented poetry and society-oriented litany without trapping itself in either the Gothic or the Ridiculous, but between the two of them, deNiro and Scorcese manage to blend the two themes in a brutal, yet breathtaking fashion.

In some ways, **Taxi Driver** is an original exercise on an overdone subject. The basic story line is "a day in the life of" stuff... only, far from the Russian front, the scathing spotlight is turned instead to New York.

At times, as the film follows deNiro's nocturnal lifestyle, one could conceivably accuse Scorcese of wandering. In actuality, the audience (through deNiro) is journeying rather than wandering; the differentiation becomes clear only near the end of the film, when the clarity becomes frightening. The unexpected violence—like the unexpected sex—comes almost as a relief after the incredible tension that is built up throughout the film.

Scorcese makes you sick. DeNiro makes you catatonic. They sweat you out, they open up all your pores and draw the poison of Just Plain Being Human out into a dark engulfing puddle of visual metaphor that lies at your feet accusing you with unwelcome reflections.

Yes, the film is bloody and violent. So is giving birth.

The brutality of Taxi Driver is its own artistry; the reality of it is our own condemnation. Martin Scorcese's film is not enjoyment. It is necessity.

Books in View: Free Ed Primer

Joel Spring, of the College of Education at the University of Cincinnati will speak on "Education and Liberty in the Modern State", tonight at 8 pm in the Education Building, 3700 McTavish St., Room 216. Following is a review of his book, **A Primer of Libertarian Education,** published by **Black Rose Books** of Montreal.

by Stan Nemiroff

Joel Spring's **Primer on Libertarian Education** is a timely and valuable book. It presents succinct accounts of the educational views of several libertarian thinkers, many of whose names are reasonably well known, but whose works have not been given the kind of study they deserve.

Among those dealt with, A.S. Neill (author of **Summerhill**) is the most widely read and taught in schools of education. Often, however, insufficient attention is paid to the deeper psychological roots of Neill's specific educational views. Spring helps correct this by treating the salient features of Wilhelm Reich's psychology, making it evident how Neill incorporated these into his educational theory and practice. Reich, of course, has a following, but it is virtually neglected by those who profess to be students of education.

Spring reports briefly on Rousseau, Francisco Ferrer and Ivan Illich. Tolstoy, whose name is, of course, known to even the least literate academics, but whose philosophy is rarely given serious study, is barely mentioned. There is a short and clear statement of the philosophy of Paulo Freire, whose major work, **Pedagogy of the Oppressed,** is widely acknowledged to be profound and valuable, though not too securely understood.

In my view, however, Spring's most valuable contribution is bringing to the attention of students of education the all but completely forgotten thoughts of Max Stirner and William Godwin.

Stirner's major work, **The Ego and His Own,** was written in 1844, and still stands as one of the most powerful and incisive attacks on authoritarianism. Despite a distasteful strain of egocentrism, Stirner's work is impressive for its psychological and philosophical insights.

William Godwin is an almost totally neglected figure, though those who enjoy historical gossip may remember him as the father of Mary Shelley. But Godwin certainly warrants our interest, especially when he speaks so cogently of the dangers of a National system of Education - a century and a half before Paul Goodman.

Spring concludes his book with a brief statement of his own proposals and outlook. I find this section somewhat weak, as it lacks the depth and power to be good philosophy and is too vague to be a guide for concrete action. Still, the book is well worth reading as a first step toward the understanding of the libertarian approach. Hopefully, the reader will be inspired to go further. As we become more acutely aware of the inherently authoritarian nature of our society and of its destructive effects upon us all, there is a growing appreciation of the need to develop a libertarian consciousness. It appears that Murray Bookchin is not exaggerating when he says that our choice is between anarchy and annihilation.

Daily Classified

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continued on page 11

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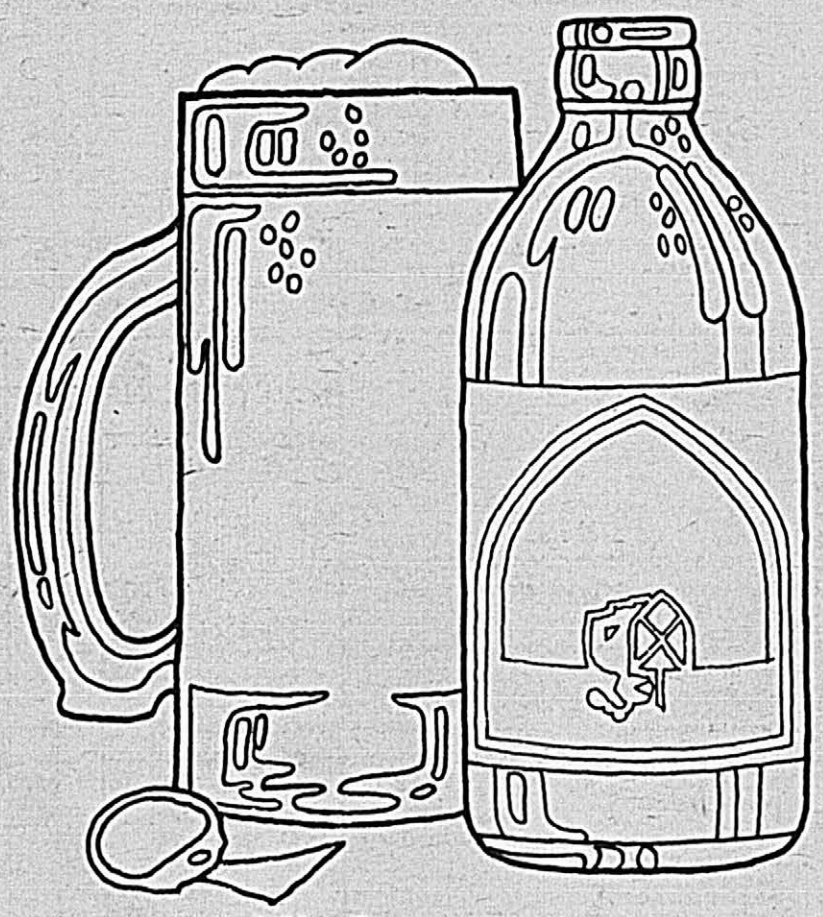
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Nature Morte au Mortière, by Paul V. Beaulieu; in the permanent collection of *Le Musée des Beaux-Arts de Montréal*

Beaulieu:« Modern Anachronism»

by Leslie Foss

"Beautiful colour" was the comment most often voiced at the **Galerie Bernard Desroches** 30-year retrospective exhibition of Paul Beaulieu, an artist whose oils and watercolours are a modern anachronism.

Beaulieu, who studied for two years at the Ecole des Beaux Arts in Montreal before he left for Paris in 1938, maintains in both form and subject matter a resemblance to the art of the first half of the 20th century. Although he has lived in Quebec since 1973, his work today is essentially the same as it was 30 or 40 years ago when it was influenced by the masters of the Parisian art scene including Picasso. Their art provided him with a means of personal expression which he has been reluctant to give up for the formal concerns of modern Quebec artists.

However, the anachronistic quality in his art in no way diminishes its visual appeal. the still-lifes, landscapes and portraits are characterized by brilliant colour which distinguishes them as fine works of art.

"Coq", a watercolour done in 1971, is characterized by vibrant reds and yellows whose pulsating rhythms along with a bold use of line effectively convey the cacophonous sounds of a rooster. However, on the whole, the watercolours are characterized by subtler pastels and a nervous, sketchlike treatment of line.

Still-lifes comprise a large part of Beaulieu's work and it is here that the influence of Picasso and the Cubists is most evident in the abstraction and juxtaposition of forms and ambiguous cubistic space. Illustrative of this influence is his "Nature-Morte à la Bouteille" of 1952, in which his characteristic use of non-representational colour is evident in the predominance of purples, pinks and blues. "Nature-Morte aux Fruits Bleus" executed almost 20 years later is characterized by a similar use of colour, as indicated by the title.

Beaulieu's landscapes are characterized by impressionistic effects of light and atmosphere and a sketchlike suggestion of forms which convey a real sense of time and place. In his "Paysage de Provence" of 1949, these qualities, along with his characteristic abstraction of color, effectively suggest a bleak, winter landscape. His "Roulotte de Gitans" of 1939 is even more reminiscent of late 19th and early 20th century Impressionist painters in its style and choice of subject matter — the railroad, a favorite subject of Manet and Monet.

Several cityscapes in the exhibition are reminiscent of Paul Klee in their geometric and coloristic treatment of form. Beaulieu's pure, unmixed colours are bolder and more vibrant as evident in his "Petit Paysage de Province." The later "Chateau de Provence" is characterized by the same geometric simplification of form but with the subtler effects of a darkened palette.

Beaulieu's sad, melancholic "Femme au Chat" is suggestive of Modigliani's elongated, frontally viewed figures, yet maintains a unique flavour through the skillful play of line and colour.

Beaulieu's art is rooted in an artistic tradition which no longer offers creative solutions to modern artists who seek above all an original conception. Yet, his work has a special appeal which is achieved in large part through his use of colour. Gallery spokesperson Claude Gadovry said two-thirds of the works in the show have been sold and that he expects to sell all of the remaining pieces ranging in price from $300 to $5500, a small price to pay, he said, for the work of an artist of Beaulieu's stature.

Weekly Crossword Puzzle

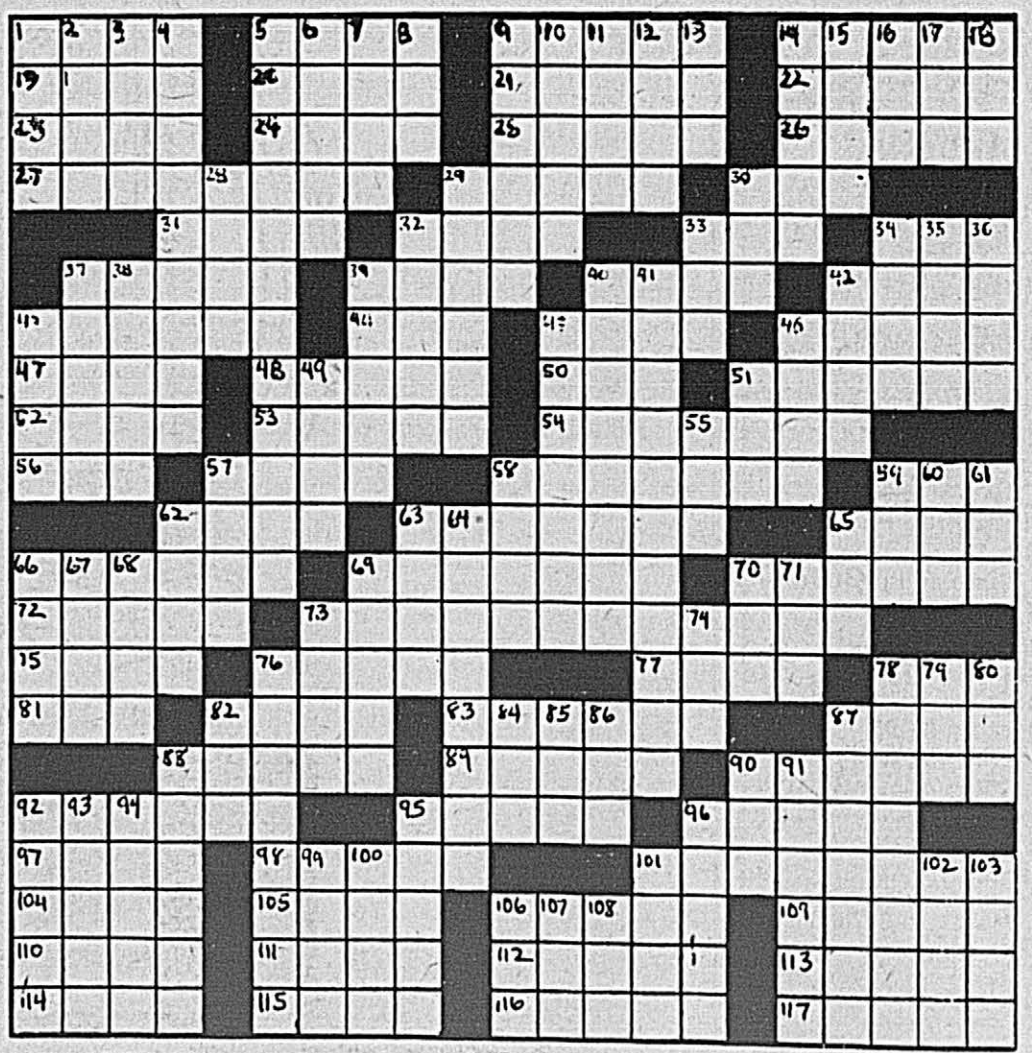
by H.L. Kursk

ACROSS

1 Cop, in Paris
5 War God
9 Bikini
14 Personal combats
19 Ear part
20 Certain exams
21 Printing term
22 Hoxha of Albania
23 Image of Christ
24 Municipality
25 Quests
26 Ordinances
27 Blunders
29 Meaning
30 LBJ found this offensive
31 Author of Trinity
32 Nimble
33 Remote
34 Canadian trade union
37 Argentine dictator
39 Sein und _____: Heidegger
40 Small bottle
42 Tomlin
43 Apt golf activity
44 Injured hockey great
45 _____-lease
46 Exercise, e.g.
47 Wave: French
48 Pianist-comedian
50 Outs' partner
51 Mothers (formal)
52 High cards
53 M.D., at certain stage
54 Tsarist palace
56 German article
57 U.S. oil co.
58 Small unit: biol.
59 _____ Tessio: **The Godfather**
62 Consult: Latin
63 Transparency
65 Additional
66 Swamp
69 Secluded
70 Demonstrate
72 Vituperation
73 Regal eater
75 Volume
76 Aroma
77 Labour Party's Michael
78 _____ the President's Men
81 Classical rock trio
82 Precious
83 J.P. Getty was one
87 Notice: Fr.
88 Safecracker's explosive
89 Clothing fibre
90 Dr. Fate's sister
92 Tacit
95 Punished, in boarding schools
96 Russia's great reformer
97 Pulse goes _____ six
98 "Rouge et Or" home
101 Anal inspector
104 Cafe's din
105 **Blackboard Jungle** author
106 Forum garb
109 Fought the clock
110 Soviet industrial centre
111 Olympic TV network
112 Vacuous
113 Fragrant resin
114 To be: subjunctive
115 Proboscis
116 Yard's superior
117 Stood up (var.)

DOWN

1 _____-flam
2 Villain of Norse mythology
3 Biafran tribe
4 Capitalism's live expectancy?
5 Feathered mimics
6 1st sign of Zodiac
7 Willard's friends
8 Furtive
9 Insist
10 Tiny
11 Mineralogist's topics
12 Similar
13 Baseball positions: abbr.
14 Yield
15 Elasticity feature: economics
16 Gabor
17 Tennis reprieve
18 Russian rev. party
28 Philosopher Raymond _____
29 Steeples
30 Youngest world chess champ
32 Count Witte
33 Craze
34 Adduce
35 Slander
36 Occasional drinks
37 Fountain of Youth discoverer
38 Pitte the _____
39 Guy Williams' TV role
40 Corruptibility
41 Indignant spectator
42 "Our Man Flint"'s beer
43 Tennis great Lew
45 Exact
46 Immoral Count
49 "_____ is not Enough"
51 1,000th of an inch
55 Chess opening
57 Ease: Fr.
58 Troglodyte dwelling
59 _____ of Sam
60 Curved shape
61 Sheltered side
62 Container
63 Herring measure
64 Coast
65 Russian village
66 Chess objective
67 Ancient Greek coin
68 English Part.--1648-60
69 Wing: prefix
70 Eases stomach discontent
71 Macdonald College doctor
73 Crag
74 Charged particle
76 Agree to
78 Cupidities
79 English majors' course
80 Galbraith's alma mater
82 Loud noise
84 Fleming
85 Coarse soap
86 TV squad of '69
87 "Doe, a deer, a _____ deer"
88 Irritate
90 Between sm. and lge.
91 Accumulated
92 MIT growth economist
93 Habituate
94 Beam of light
95 River conveyance
96 Tough question
99 Canada's ill-fated Arrow jet
100 Large casks
101 Mentally O.K.
102 Musical subject
103 Censor
106 Tiny _____
107 Unit
108 Revolver



Classified...

continued from page 9

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Neue Zürcher Zeitung

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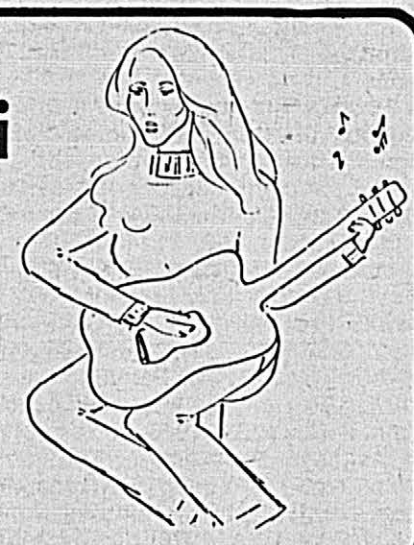
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place:
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REFRESHMENTS...

HILLEL



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GENERAL MEETING

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Place: **Room G20 in the Arthur Currie Gym**
Training and other information will be available from the coaches.
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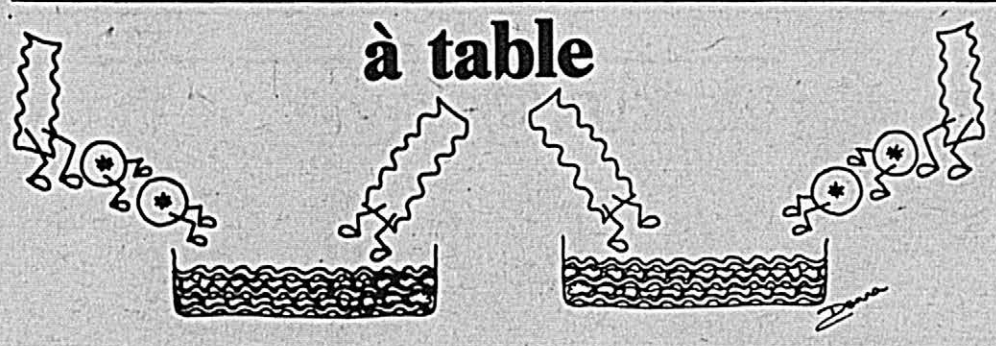
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à table



by Danielle Malone

There are many tempting ways to cook up a pasta dish: lasagna is a good choice. Its fine blend of cheese, meats, tomato sauce, noodles and spices make it molto bene! A main dish, lasagna enjoys the company of a tossed green salad, hot crusty garlic bread and of course, a good bottle of dry red wine. Buon appetito!

Lasagna

1 lb. lasagna noodles (green or regular) cooked for 12-15 minutes in lots of salted water

1 lb. cottage or Ricotta cheese
½ lb. parmesan (grated) OR ½ lb. mozzarella (grated)

Tomato sauce

2 cloves garlic chopped
1 cup onions sautéed in ⅓ cup butter or mararine

When onions are slightly browned, add:

⅓ cup flour
1 tsp. sugar
1 tab. parsley
2 tsps. Basil
¼ tsp. oregano
1 red pepper (optional)
dash of Worcestershire sauce

When sauce is thickened, add:

28 oz. tin tomatoes
2 small tins tomato paste, 2 small tins water
½ cup chopped celery with leaves

Meat mixture

2 lbs. ground beef sautéed in oil. Add and mix in:
½ lb. chopped salami
1 tsp. nutmeg
½ tsp. allspice
¼ tsp. cayenne pepper or crushed red pepper

In the bottom of a 9" by 13" dish place:

1. layer of sauce
2. layer of noodles
3. layer of meat mixture
4. ½ lb. cottage or ricotta cheese
5. ½ lb. of parmesan or mozzarella cheese
6. lasagna noodles (criss-cross)
7. layer of meat mixture
8. cottage cheese (balance)
9. rest of parmesan or mozzarella
10. lasagna noodles (criss-cross)
11. rest of tomato sauce

Cover with foil but do not let the foil touch the food; you can use tooth picks as a tent pole. Bake at 350 degrees for at least one hour.

Eve...

continued from page five

and a stage presence that is totally captivating. Her energy along with her limberness help to add the youthful quality that is essential to the part.

Septimu Sever, as Johnny, does an excellent job in portraying the warm and sensitive, yet powerful and dominating character.

Since most of the play takes place in one room, imaginary props and several different platforms are used for all the scenes that occur out of this room. The abstract use of sets, lighting and sound is somewhat like the play's script—subtle yet very effective.

Adapted by Larry Fineberg from **The Book of Eve** by Constance Beresford-Howe, the script is filled with both humour and pathos and effectively conveys a message, which touches on many relevant topics such as identity, women's liberation, aging and independence. **Eve**, beautifully and tastefully directed by Maurice Podbrey, remains refreshing and positive throughout.

here, there, and anywhere

FILM

McGill Film Society (3480 McTavish; 392-8943)

Thurs, Nov 17: **Queen Christina.** 7pm and 9:30, Union Ballroom 75 cents.

Fri, Nov 18: **Murder on the Orient Express**, dir. by Sidney Lumet. 7 pm, Leacock 132, $1.00. **Serpico**, dir. by Lumet. 9:30 pm, Leacock 132, $1.00.

Sat, Nov. 19: **Taxi Driver.** 7 pm and 9:30, Leacock 132, $1.00.

Wed, Nov 23: **The Grapes of Wrath.** 7 pm, Leacock 132, 75 cents.

Seville Festival (2155 Ste-Catherine St. W (932-1139). $1.99 admission.

Thurs, Nov 17: **The Paradine Case**, (USA, 1948) dir. by Alfred Hichcock 7 pm. **Rocky** (USA, 1976) dir. by John G. Avildsen, 9:30 pm.

Fri, Nov 18: **Young Frankenstein** (USA, 1974) dir. by Mel Brooks, 7:15 pm. **Rocky** (USA, 1976) dir. by John G. Avildsen, 9:30 pm. **The Rocky Horror Picture Show**, 12 midnight.

Sat, Nov 19: **March or Die** (Great Britain, 1977) dir. by Dick Richards, 7:15 pm. **Rocky** (USA, 1976) dir. by John G. Avildsen, 9:30 pm. **Woodstock**, 12 midnight.

Sun, Nov 20: **Rocky** (USA, 1976) dir. by John G. Avildsen, 4:45 pm. **Young Frankenstein** (USA, 1974) dir. by Mel Brooks, 7 pm. **The Human Condition (Party III) A Soldier's Prayer**, (Japan, 1961) dir. by Masaki Kobayashi, 9 pm.

Mon, Nov 21: **Black and White in Colour** (France / Ivory Coast, 1976) dir. by Jean-Jacques Annaud, 7:15 pm. **Rocky** (USA, 1976) dir. by John G. Avildson, 9:15 pm.

Tues, Nov 22: **The Big Sleep** (USA, 1946) dir. by Howard Hawks, 7:15 pm. **Rocky** (USA, 1976) dir. by John G. Avildson, 9:30 pm.

Wed, Nov 23: **Julius Caesar** (USA, 1953) dir. by Joseph L. Mankiewicz, 7:15 pm. **Rocky**, 9:30 pm.

Les Dimanches de l'Animation (Musée d'Art Contemporain, Cité du Havre; 873-2878)

The Art of Animation, Sunday at 3 pm until Dec 11. FREE.

Cinema Five (5560 Sherbrooke St. W 489-5559) $1.49 admission.

Thurs, Nov 17: **Network** (USA, 1976) dir. by Sidney Lumet; 7 pm. **Mean Streets** (USA, 1973) dir. by Martin Scorcese, 7:15 pm. **L'Histoire d'O** (France / Germany, 1975) dir. by Just Jaeckin, 9:15 pm. **The Ballad of Cable Hogue** (USA, 1970) dir. by Sam Peckinpah, 9:45 pm.

Fri, Nov 18: **Top Hat** (USA, 1935) dir. by Mark Sandrich, 7 pm. **Fun with Dick and Jane** (USA, 1977) dir. by Ted Kotcheff, 7:15 pm. **Jaws** (USA, 1975) dir. by Steven Spielberg, 9:15 pm. **Network** (USA, 1976) dir. by Sidney Lumet, 9:45 pm. **The Groove Tube**, (USA, 1974) 12 midnight.

Sat, Nov 19: **Fun with Dick and Jane** (USA, 1977) dir. by Ted Kotcheff, 7 pm. **The Seven Per-Cent Solution** (Great Britain, 1976) dir. by Herbert Ross, 7:15 pm. **Network** (USA, 1976) dir. by Sidney Lumet, 9:15 pm.
Top Hat (USA, 1935) dir. by Mark Sandrich, 9:45 pm. **Gimme Shelter** (USA, 1970) 12 midnight.

Sun, Nov 20: **Fun with Dick and Jane** (USA, 1977) dir. by Ted Kotcheff, 4 pm. **Network** (USA, 1976) dir. by Sidney Lumet, 7 pm. **The Sting** (USA, 1973) dir. by George Roy Hill, 7:15 pm. **Top Hat** (USA, 1935) dir. by Mark Sandrich, 9:15 pm. **The Seven Per-Cent Solution**, (Great Britain, 1976) dir. by Herbert Ross, 9:45 pm.

Mon, Nov 21: **The Last Remake of the Beau Geste** (USA, 1977) dir. by Marty Feldman, 7 pm. **California Split** (USA, 1974) dir. by Robert Altman, 7:15 pm. **Death in Venice**, (Italy / USA, 1971) dir. by Luchino Visconti, 9:15 pm. **Cross of Iron** (Great Britain, 1977) dir. by Sam Peckinpah, 9:45 pm.

Tues, Nov 22: **Cross of Iron** (Great Britain, 1977) dir. by Luchino Visconti, 7 pm. **Tenant** (USA, 1976) dir. by Roman Polanski, 7:15 pm. **The Last Remake of Beau Geste** (USA, 1977) dir. by Marty Feldman, 9:15 pm. **Carnal Knowledge** (USA, 1971) dir. by Mike Nichols, 9:45 pm.

Wed, Nov 23: **The Sting** (USA, 1973) dir. by George Roy Hill, 7 pm. **Taxi Driver** (USA, 1976) dir. by Martin Scorcese, 7:15 pm. **Johnny Got His Gun** (USA, 1971) dir. by Dalton Trumbo, 9:15 pm. **Naked Came the Stranger** (USA, 1975) dir. by Radley Metzger, 9:45 pm.

THEATRE

Centaur Theatre (453 St. François-Xavier; 288-1229)

Eve, adapted by Larry Fineberg, til Dec 18, Tues to Sat 8 pm; Sun 2 and 7 pm. Students $2.75-$3.50.

Gershwin! to Nov 26, 8:30 pm. $5-$6.

Revue Theatre (1858 de Maisonneuve W 937-2733)

til Nov 20: **Streamers**, Tues to Sun 9 pm. students $3.50.

McGill University (Player's Theatre, Student Union)

Thurs, Nov 17 and Fri, Nov 18: **Tres Sombreros de Copa**, a black comedy in Spanish, 8:30 on, FREE.

Saidye Bronfman Centre (5170 Côte Ste-Catherine Road; 839-2301)

Fri, Nov 18: **The Yiddish Drama Group presents an Oneg Shabbat**, 8 pm. FREE.

Til Nov 20: **Bonjour Là Bonjour**, by Michel Tremblay, Mon to Thurs and Sat at 8:30, Sun at 7:30; weeknights $5 and Sat $6.50.

The Elephant Calf and Measures Taken by Bertolt Brecht.

Saidye Bronfman Centre (5170 Côte Ste-Catherine; 839-2301)

Nov 19: **The Other Way**, a film about E.F. Schumacher on the future of the human environment. 7 pm.

MUSIC

Café Campus (3315 Rein-Marie)

Mon, Nov 21: Poèmes, Chants et Musique de la Souvenance, $4.

Auditorium of Marguerite de Lajemmerais School (5555 Sherbrooke E.)

Fri, Nov 18 and Sat, Nov 19: **José Carbajal**, noted Uruguayan singer, 8:45 pm. For info call Ruben Garcia, 325-5921.

Loyola Campus (F.C. Smith Auditorium)

Mon Nov 21 and Tues Nov 22: **Chris de Burgh**, 9:30 pm, both shows $7.50.

University of Vermont (Patrick Gymnasium, Burlington, Vermont)

Thurs, Nov 17: **Oscar Peterson**, jazz pianist, 8 pm. Call 802-656-3418.

The Yellow Door Coffee House (3625 Aylmer, 482-9081 days, 392-4947 nights)

Nov 17—18: **Ed Snodderly**

Nov 21—23: **Dave Clark and Helga Schleeh**

Loyola Chapel (7141 Sherbrooke St. W. 482-0320, ext. 614)

Thurs, Nov 17: **Concordia Chamber Ensemble**, 8 pm. $2.50, students $1.00.

Théâtre St-Denis (1594 St-Denis; 288-2845)

Thurs, Nov 17: **Le groupe Cano.** 9:30 pm, $4.50 to $5.50.

Salle Wilfrid Pelletier (842-2112)

Nov 20: **Chris de Burgh**, 9 pm, $4.50 to $7.50.

The Montréal Museum of Fine Arts (3400 avenue du Musée; 285-1600)

Thru Nov: FREE guided tours on Tuesdays, Wednesdays and Thursdays at 12:30 pm.

DANCE

Salle Wilfrid-Pelletier (PdA; 842-2112)

Les Grands Ballets Canadiens, Nov. 11, 12 and 17 to 19. **La Scouine** by Fernand Nault to music by Dominique Tremblay; **Graduation Ball** by David Lichine, to music by Johann Strauss; and **Thème et Variations** by George Balanchine to music by Tchaikovsky. 8:30 pm, students $5.

Museum Closed

Le Musée d'Art Contemporain is closed indefinitely due to roof damage which resulted from fires on October 21 and November 4, the causes of which are now under investigation.

Spokesperson for the Ministère des Affairs Culturelles, Louise Lachapelle, said no art damage resulted from the fires or the subsequent leakage of rain water through two floors. She said the museum exhibitions have been moved for storage to an undisclosed location until the situation is rectified, possibly in two to three weeks but probably not before the works of Spanish artist Antoni Tapiès must be returned to the United States.

Ms. Lachapelle said the fires might have been caused by the flammable insulation which provides temperature control within the museum. She said the initial cause of the fires is still under investigation and that arson was not suspected.

The animated films scheduled for the month of November will be shown in the adjoining Expo Theatre.

Is Ontario just another Banana Republic?

by Doug Ward
of Canadian University Press

For those still grappling with Canada's national identity crisis, Thursday, October 20, 1977 must surely be a milestone.

That was the day Canada became a full-fledged banana republic.

For most Canadians October 20 was supposed to be just another day. Certainly for the hundreds of miners leaving their homes in Sudbury for the afternoon shift at Copper Cliff North there was no warning.

Their union only found out the night before. Dave Patterson, president of Local 6500 of the United Steelworkers of America, received a call from INCO at around 11:30 pm while he was at a weekly membership meeting. The next day many miners found out from the car radio en route to work.

They learned that 2,200 hourly paid and staff employees would be laid off at the end of January, 1978 by INCO due to "conditions in the nickel market which have progressively deteriorated" and show "no prospect of early improvement".

Overall employment at Inco Metals' Ontario and Manitoba Divisions, the announcement read, would be reduced by some 3,450 jobs by mid-1978 through a combination of layoffs and attrition. About 2,800 of these jobs were in Sudbury and about 650 in Thompson, Manitoba.

It would not be stretching the point to say Inco's actions catapulted Canada into the front ranks of the world's banana republics.

Certainly, there are few doubts in the mind of Walter Curlook, a senior vice-president of INCO. In an interview with the *Toronto Star*, Curlook said: "I dont think there's any doubt in our minds that Third World countries like Indonesia and Guatemala are much more likely to act quickly against INCO if we took measures that would seriously affect their social and economic development programs."

INCO recently invested heavily in subsidiary nickel operations in Indonesia and Guatemala — two countries which make it on most people's banana republic list.

And, in a time of oversupply, INCO had to pull the switch somewhere. Canada was the obvious choice. So what if Canadian nickel is easier to mine, as *Forbes* magazine noted in its October issue, "governments like Indonesia do not look kindly on cutbacks in their countries."

Bud Cullen, the Minister of Employment and Immigration, was notified by INCO the night before the layoff announcement. Ontario's labour minister Bette Stephenson was also called in the dead of night before the announcement. So was the union representing the affected miners and staff. And, people still say Canada isn't a banana republic.

INCO: The Transnational

"There's no two ways about it," Dave Patterson, head of the Local 6500, was saying on the phone. "There will be a general phase-out up here while the company's Third World branch plants will be expanded. In 1970 INCO had 18,500 employees in Sudbury but now we have around 13,000. And with the layoffs we'll be down to 11,000. That's a loss of about 7,000 jobs."

INCO is a transnational. Its arms spread octopus-like throughout the world, transporting capital, commodities and jobs here and there regardless of the social consequences involved.

Market control is achieved by gaining ownership of raw materials sources. And this is behind INCO's move from the Canadian sulphide ores which gave it its initial wealth, to the lateritic ores of the Third World.

Once INCO was a monopoly in the industry controlling 90 per cent of the market. Controlled by Morgan interests and to a lesser extent by Rockefeller interests, INCO in 1928 moved to Canada to avoid trustbusters and proceeded to buy out the most important nickel producers in Sudbury and soon eliminated all competition in Canada. But by 1970 INCO's share had been clipped to 40 per cent and it was scrambling to keep up.

And, it appears Canadian jobs — 3,450 to be exact — will be lost in the shuffle. For the connections between INCO's Third World investments and the recent layoffs are direct and clear.

Sure, the metals industry is a cyclical one and the current business cycle, as INCO vice-president admits, isn't acting like most of the past cycles and demand is unlikely to pick up for two years.

But the downturn in demand is not enough to explain the radical cut in production at INCO's Canadian operations. Factors relating to the transnational's Third World investments need to be considered and they are many.

In a period of severe oversupply, INCO has been over-extending itself. INCO is adding 25 per cent to its capacity with the completion of a $225 million Guatemalan project following close on the heels of an $850 million venture in Indonesia. INCO owes now $850 million in long-term debt — up from zero in the mid-Sixties.

And, while lateritic ores are relatively cheap to mine given a repressed labour force and strip mining, they are expensive to process, requiring a high consumption of hydrocarbon energy. Indeed, to make lateritic nickel pay world nickel prices, which currently hover around $2.00, need to rise to about $3.00.

The way to make prices rise is to create scarcity by reducing production. And, if demand picks up in two years, prices will escalate due to scarcity, making lateritic mines — which will then be ready fo rfull production — very economic, indeed.

Also, though, Canadian operations are the lowest cost in the world, the Indonesian and Guatemalan operations must be operated because of the high debt cost incurred in financing them. Had INCO decided to halt production there, it would still have to continue to lend to service their debt.

Moreover, the Indonesian investment acquires priority because it is financed by INCO with the help of powerful Japanese interests. The semi-refined nickel will be exported to customers in Japan. INCO would be reluctant to lose such a foothold in the huge Japanese market.

Finally, there are other long-term reasons for a shift from Sudbury to the tropics. First the firm realizes its Canadian resources are limited. If mined at current rates, one broad survey concludes there may be no more than 25 to 30 years life left in the Sudbury mine.

Secondly, by branching out INCO becomes less dependent on the Sudbury labour force which in recent years has become increasingly militant. In 1969 the United Steelworkers of America were on strike for 128 days and effectively closed down the Sudbury operation. The strike made the INCO workers the highest-paid union members in Canada and hurt INCO. Besides the millions of dollars lost during the strike, INCO lost some of its best customers to rival firms.

The substantial layoffs and the six month inventory built up by INCO by maintaining full production right up to the day before the layoffs announcement also will temper the demands of the Steelworkers when they sit down to negotiate a contract with INCO next April.

Expansion moreover allows INCO to play government off against government as well as workers against workers. INCO will be able to hold governments to ransom by threatening shut-downs or layoffs. Higher mining taxes or stringent pollution and safety controls would less likely.

Finally, there is less demand in the nickel market for the 99 per cent pure nickel mined in Canada and more demand for ferril mined in Guatemala and Indonesia.

What's Good For INCO, Is Good For ?

There is a certain logic which binds the dilemma faced by INCO this year and the actions it took. Taken to its extreme the logic says what's good for INCO is good for Canadians and the Third World.

So, it's not surprising to read in INCO's press release announcing the layoffs: "We deeply regret the nature and the severity of some of the actions referred to above, but they are essential for the health of INCO and its primary metals business and hence in the long-term interests of shareholders, employees and the communities in which INCO operates."

Whether the logic matches reality is another question. INCO and other resource industries such as Falconbridge and Noranda have been a mixed blessing to northern Canadian communities and to the Third World. To some extent they create employment. But, on the other hand, they help lock these regions into a fluctuating one-resource economy where unemployment occurs regularly and the manufacturing sector is left neglected.

Sudbury and Thompson, Manitoba act as resource hinterlands, not only to the United States but to the more industrialized areas of central Canada. The same pattern exists, of course, between "developing" countries like Indonesia and Guatemala and the "advanced" nations. Processing of INCO's nickel occurs in Britain and the United States as does the research and development. The kind of economic development which would give communities such as Sudbury some long-term stability is avoided in favour of quick resource extraction.

INCO is hardly the only culprit. Falconbridge, the second largest nickel transnational, sent home in September more than 3,000 workers in Sudbury because of the current glut on the world nickel markets. But while appearing unhealthy at home, Falconbridge has continued to export capital abroad to its operations in the Dominican Republic and in Namibia.

All of Falconbridge's Sudbury production is shipped to Norway for processing, despite Ontario's government regulations that were supposed to require processing in this country. Ontario Conservatives gave the company an exemption from the processing requirements in 1975 after Falconbridge laid off several hundred workers and threatened to dismiss even more. Such is the power of transnationals to hold governments to ransom.

While the role of INCO in the Sudbury basin has been disputed by various Sudbury politicians and citizens for years, the town was unanimous in its condemnation of the recent layoffs.

The Other Side Of INCO's Global Coin

In a British movie of a few years back called **O Lucky Man**, there is a small episode in which a black Third World government leader comes to Britain with his cabinet and offers to a wealthy industrialist the resources of his country. He promises the industrialist generous tax incentives, easy repatriation of profits and a non-militant labour force.

The celluloid sequence depects an almost stereotyped version of relations between many Third World countries and transnationals. But, by most accounts, the stereotype is an accurate one and resembles the relations between INCO and the governments of Guatemala and Indonesia.

John Rodriguez (NDP-Nickel Belt) made much of these relations in his attacks on INCO in the days immediately following the layoff announcement. Describing INCO's Guatemala operation which it jointly owns with Hanna Mining Co., Rodriguez said INCO was given a free hand in drafting Guatemala's mining legislation, under which INCO doesn't have to pay taxes for forty years.

"Indeed, around the site where this (Guatamalan) ore was developed, the country's dictator placed an armed camp so that workers could not leave the site or slip off if they wanted to stop working there," he said.

"In every instance where INCO has moved, there has been a dictatorship. There has been a malleable work force. They exploit those iron-clad guarantees with respect to mining acts. They exploit those countries' resources and then they turn around and say to the Canadian government: "Give us more tax concessions or we shall have to lay off Canadian workers," Rodriguez added.

Economic benefits to these countries from the INCO operations are minimal. At both operations INCO will regulate both the rate of extraction and pricing practices. Mining is a high capital intensive industry with relatively little labour needed. In Guatamala, for instance, only 750 workers are currently employed at INCO's job site. And, the refining and processing which could create more employment and provide a base for the industry.

But there are winners in the game. INCO is more than just a management and technical team designed to extract ores. It also is a device through which incredible amounts of international capital is funneled through for profitable returns. Indeed, INCO's overseas projects involved some $900 million in investment raised over five years in shareholders' equity, subordinated debt and syndicated loans involving half a dozen countries and 27 banks.

INCO is typically seen as a front for American capital in Canada. This is understandable considering the historic dominance of American interests in the Canadian economy.

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Rat patrol, Flyers win soccer semis

by Richard C. Jablonski

The Rat Patrol and the Tse Tse Flyers both advanced to the championship round of this year's intramural soccer competition on the basis of semi-final round victories last night in misty Molson Stadium. The Patrol had little difficulty in dispatching F.C. United by a 3-0 count, while the Flyers were extended to a round of penalty kicks by a stubborn 77th United squad before finally emerging triumphant.

In the evening's first match, the Rat Patrol broke quickly and never looked back. Only minutes into the first half of play, a foul throw by the F.C. club resulted in a Rat Patrol throw-in deep in United's territory. A defensive misplay left Tony McPhillips all alone in front of the United net, the result being an easy goal.

A key play

One of the key plays of the match came just minutes later, when United set up for an indirect free kick only 20 yards from the Patrol net. Phillippe Cassir tapped the ball to Philippe Sarfati, who blasted a shot off the crossbar over goaltender Karl Morgan's head. Perhaps as a result of their hard luck, United's players seemed to let up a bit for the remainder of the game, the result being the Patrol's domination of the final 40 minutes of play.

The final two goals of the match were scored by Tim Hummel and Aden Meade. The United goaltender had little chance on either of the two goals, as his defence collapsed around him, failing to clear rebounding shots.

The Patrol's competition in the championship round will be provided by the Tse Tse Flyers, declared victors after two overtime periods and ten penalty kicks. The Flyers-77th United game was one of the more even contests one could hope to see in intramural competition, leaving both teams drenched and exhausted after the penalty kick ordeal.

Diop smoking

The first half of play saw the Flyers gain a 2-1 advantage, as Charles Diop sandwiched two goals around that of United's Hanny Chung. Diop's second goal came as the result of a picture play by teammate Roger James, who tapped the ball to the tall right wing on an indirect kick. Diop made no mistake, drilling the ball by United's helpless goalie.

In the second half, the story was somewhat different. Play was wide open with both teams having chances to score, but neither the Flyers nor United could manage a finishing touch upon golden opportunities.

As play wound down to a conclusion, those on the sidelines could almost feel the tension mounting. Finally, forward Richard Silver of United, one of the more effective performers on the slippery artificial turf, made a move toward the Flyer net. With barely 15 seconds remaining in regulation time, Silver was hauled down in the penalty area, the result being a penalty kick for Silver and the game-tieing goal.

Two 10-minute overtime periods ensued, during which neither team could score. When the 20 extra minutes had elapsed, the game was decided by penalty kicks, five by each team. Ultimately, the pressure fell upon the shoulders of the Flyers' Thierry Neubert, who addressed the tenth kick knowing that a goal would win the game for his team. Neubert scored easily, and the game was over.

Championship Sunday

The semi-final round sets up the championship match on Sunday afternoon at 1 in Molson Stadium. While the defending champion Rat Patrol squad has to be rated a slight favorite, the dark horse Flyers have proven their ability to perform under the pressure of playoff competition.

Daily Sports

Pucksters legit:

Icemen dump UQTR 6-3

by Janet Doria

In a hard-checking, end-to-end hockey game, the McGill Redmen defeated the Trois Rivieres Patriotes by a score of 6-3 last night at Trois Rivieres. The only undefeated team in the QUAA, McGill remains in second place. This victory indicates that the Redmen are indeed legitimate contenders for the QUAA title. According to center John Swan, "The league and the paper's been laughing at us long enough. Now we're a team."

Trois Rivieres scored first in the first period, beating goalie Al Smith at 4:14. Smith, however, kept the Redmen in the game during the opening period with several excellent saves. Coach Herb Madill commented on Smith's performance: "Al Smith is regaining the confidence he had last year when he was a first-team QUAA all-star. He played an all-round super game."

Center John Swan evened the score at 1-1 at 18:20 of the first period, assisted by Jeff Taylor and Barry Ross.

Explosive second period

McGill went into the second period flying. At 3:54, right wing Bob Spiro scored, assisted by center Alan McNamara and defenceman Bill Anderson. McNamara took the face-off and passed it to Anderson. Anderson took a hard shot which the Patriote goaltender stopped, but could not control. Spiro pushed the puck over the goal line. This score put the Redmen up 2-1, and they held the lead for the rest of the game.

McGill's next goal was scored by left wing Mike Bradley with five seconds remaining on a Redmen power play. Swan and defenceman Dave Mendelssohn picked up assists. Bradley has scored at least one goal in all seven games that the Redmen have played this season.

Swan the game-winner

Swan, assisted by Jeff Taylor and Barry Ross, made the score 4-1 at 9:45 of the second period. This proved to be the game-winning goal. The Patriotes narrowed the gap to 4-2 at 15:34.

Ross and a Trois Rivieres player both took roughing penalties at 17:03. When coming out of the box, Ross picked up the puck and skated down on the ice, scoring an unassisted goal at 19:09.

Going into the third period, the score was 5-2 in favor of the Redmen. McGill seemed to go into a defensive shell for the first half of the period. When Trois Rivieres scored at 10:26, the Redmen awakened. The remainder of the game was a close-checking affair. When the Patriotes pulled their goalie with approximately two minutes remaining in the game, right wing Lorne McIntosh put the puck in the empty Trois Rivieres net from center ice with 1:27 remaining in the game.

Defence sharp

The defence played a superb game, led by Anderson and Ed Vlasic. Al Smith praised Vlasic's work in particular. "Ed Vlasic," said the Redmen goalie, "has been the surprise of the year. He has played really well."

The Redmen penalty killing units also looked sharp. Bradley, McNamara, Bruce Brault and Ken Covo effectively combined to thwart a number of Patriote power play efforts.

The whole team really came together offensively. No one line could be singled out. According to Madill, "Every line played super hockey."

All of the players were ecstatic after winning the game. Madill feels that this was a crucial victory: "This was the beggest game we've ever had. And it was no fluke. It's going to happen again and again."

Bishop's on Friday

The Redmen will travel to Lennoxville on Friday night to face the Bishop's University Gaiters. Madill feels that his team should not go into that game overconfident. "We've got to go into Bishop's up for the game. We can't take them lightly."

Winter training time:

Rowers finish fall season

by Richard C. Jablonski

The McGill Rowing Club recently completed its competive schedule this past weekend, placing fourth out of eight boats entered in the eights category in the Laval Club Regatta. Returning to the sport after a 37 year absence, the McGill club distinguished itself for its enthusiasm and desire throughout its short, three race season.

The club's schedule opened three weeks ago in Ottawa at the Head of the Rideau Regatta. At that highly competitive meet, the McGill eight placed 11th in a 14 boat field. A mixed four of McGill students finished third in its event.

From Ottawa, the McGill club next headed for Boston, where it entered in an "elite fours" race sponsored by the intramural department of the Massachusetts Institute of Technology. The club's four of Mike Hill, Mark Hoskin, Dan Miles and Pierre Jurtschyschyn, coxed by Dave Lee, could do no better than fifth in a five boat field. However, it is worth noting that the winning four in the M.I.T. race was powered by four experienced international oarsmen who have represented the United States overseas.

The oarsmen completed their season with their fourth place finish at Laval. The McGill crew actually placed third on a time basis, but was moved down to fourth as the result of a one minute handicap granted to one of the eight boats.

Winter training

With the fall season now completed, the McGill club is looking forward to a winter of training and the possibility of added races in the spring. Club coach Dave Moore has put together a rigorous training regimen for his rowers, including both weights and running.

In addition to Moore's training program, the possibility also exists that the McGill club will be able to work out at the indoor rowing facility near the Olympic Basin. The indoor facility has not yet been opened but, according to club member Mark Hoskin, "The city has assured us that it would make every effort to have the indoor rowing facility operational by this winter."

The winter training session is aimed toward two goals. The first of these is the chance that the McGill club will have the opportunity to compete in the spring. The club is considering issuing challenges to several other Canadian schools, perhaps Queen's or Toronto. The University of New Hampshire, located in the northeastern United States, also has a rowing team, and might accept the challenge of the McGill oarsmen.

The second goal of winter training is the improvement of the McGill club in preparation for next year's fall season. Each fall, there are a number of invitational regattas held in the province of Ontario. The McGill rowers would like to compete in as many of these as possible.

Search for support

Of course, before any plans can realistically be forwarded, the club will have to come up with a source or sources of funding. This past season, two organizations, the Graduate Students' Society and the Arts and Science Undergraduate Society, partially defrayed the expenses incurred by the rowing club. For next year, the rowers are submitting a budget to the McGill Athletics Clubs Council in hope of finding a more steady source of cash.

Those interested in joining the McGill Rowing Club for its winter training sessions should contact the club's coach, Dave Moore, at 288-0989. The rowers would all like to see the size of their organization increase tremendously.

Today...

continued from page 2

CHRISTINA, a Hollywood Classic. Tonight at 7:00 & 9:30 in the Union Ballroom. Admission: $0.75.

Canada Council Doctoral Fellowships:
$6,000 to $7,000 for GRADUATE STUDIES IN THE HUMANITIES AND SOCIAL SCIENCES. Deadline for receipt of applications in Ottawa is December 1, 1977. Application forms are available in your department or from the Graduate Faculty Fellowships Office, Room 311 Dawson Hall.

Project Participation:
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Community McGill:
Interested in becoming part of a very worthwhile and rewarding organization? CMcG is a student volunteer placement service requiring coordinators to help in its expansion programme. Drop by room 408 of the Union Bldg during any of the following times: MW 1-3, TTh 1:30-3:30, F 11-1.

Co-Ed Residence Pub:
The DETOUR will be open again tonight from 10 pm to 1:30 am at Bishop Mountain Hall. Drinking, dancing, music and munchies as usual. Everybody is invited to come and enjoy themselves.

Fencing Club:
Important practice tonight for all women team members. Selection will be made of the competitive team which will compete in the OWIAA meet at McGill on November 26.
All team members interested in fencing at the Laval invitational on December 3-4 are asked to see Jeffrey Graham at the practice.

INCO...

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But a closer look reveals that control of INCO has passed to an almost "old boys club" of financial and industrial interests in the U.S., Canada and the U.K. A glance at the roster known as the company's Board of Directors underlines these interlocking interests.

There is David Barr, head of Moore Corporation, a powerful Canadian multinational, and director of the Bank of Nova Scotia and a myriad of Canadian insurance companies. There is Robert Bonner, Chairman of B.C. Hydro, former head of Macmillan Bloedel and Canadian official on the Trilateral Commission, an international think-tank of western businessmen, politicians and academics. Chairman of the Board is Edward Grubb, a director of the Bank of Montreal and Moore Corporation. Another powerful director is George Arnold Hart, chairman of the Bank of Montreal and a director of Canadian Pacific and Consolidated Bathurst, among others.

And, there is Donald Wilmot, chairman of the board for the Molson Companies Ltd. and a director of the Bank of Nova Scotia. Peter D. Curry, president of Power Corporation of Canada. Allen Lambert, head of the Toronto-Dominion Bank. The Rt. Hon, Lord Nelson of Stafford, chairman of the board of the General Electric Company.

The director with the largest number of shares is George Taylor Richardson, the president of James Richardson and Sons, a director of the Canadian Imperial Bank of Commerce, governor of the Hudson's Bay Company and a director of Hudson's Bay Gas and Oil. The second largest share holder is Henry Smith Wingate, a director of U.S. Steel, American Substandard, J.P. Morgan and Company and Canadian Pacific.

For the present, perhaps for two years, INCO and the powers behind it face, as a *Forbes* magazine writer put it, "a long, cold winter of profitability." But few of these gentlemen just noted will feel the gusts of the cold wind as sharply this coming winter as the unemployed miners and staff walking the streets of Sudbury.

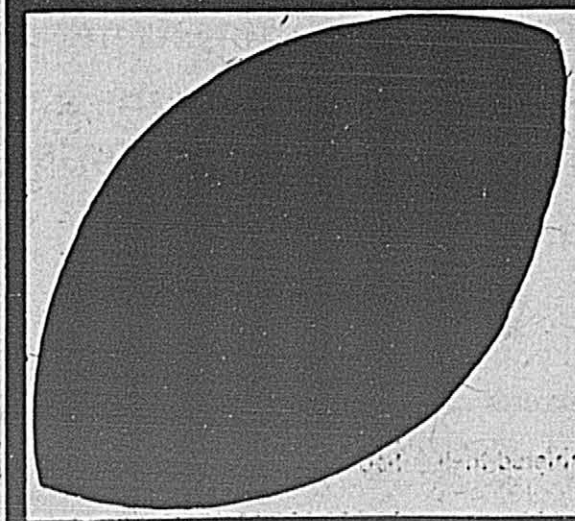
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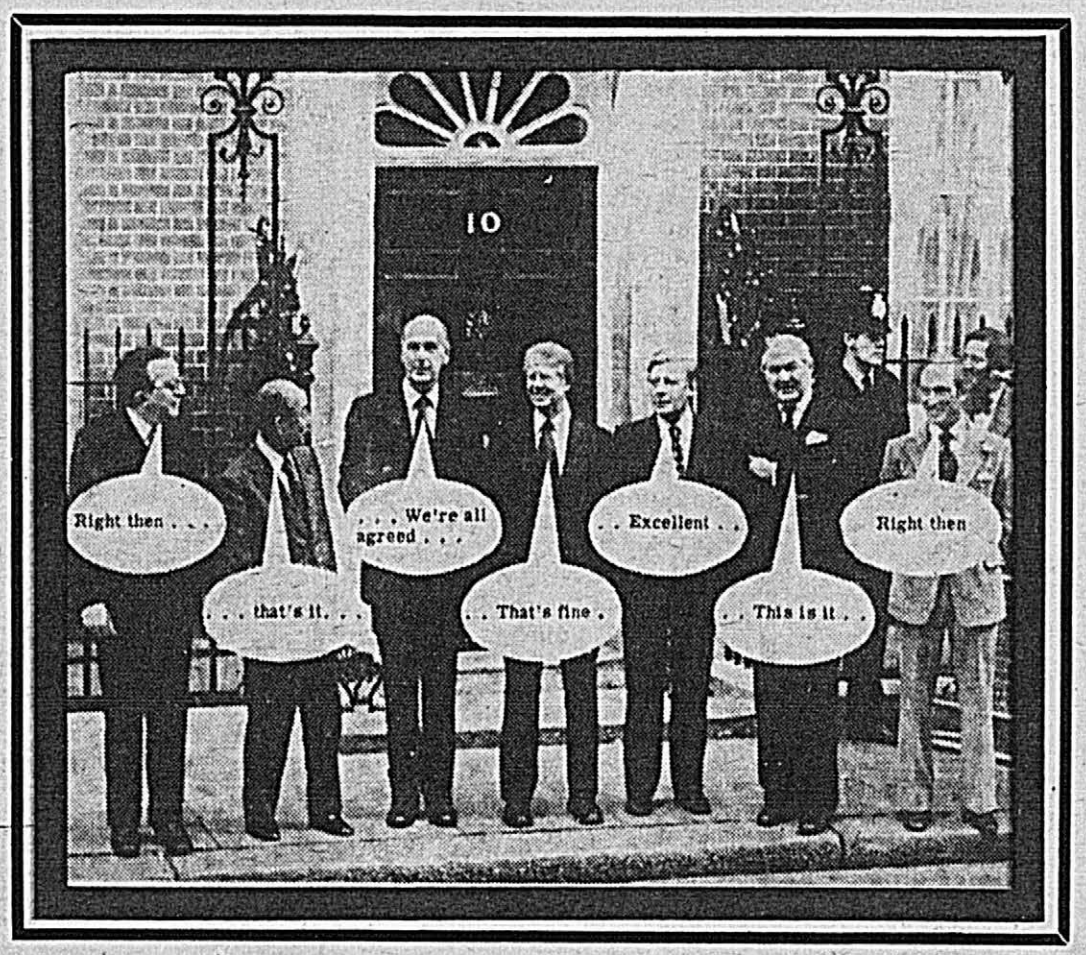

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